University of Alberta

Gold, Silver, Bronze: Reflections on a Ukrainian Dance Competition

by

Jason O. Golinowski ©

A thesis submitted to the Faculty of Graduate Studies and research
in partial fulfillment of the requirements for the degree of
Master of Arts

in

Ukrainian Folklore

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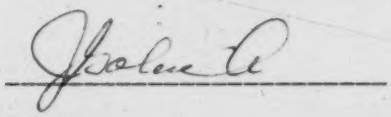

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Abstract

Over the past forty years in western Canada there has been a rise in the popularity of Ukrainian stage dance. Every year thousands of children and adults spend many hours learning technique and choreography, and eventually bring this product to the stage. In the last ten years there has also been a rise in competitive Ukrainian dance events, and many of these participants perform in them sooner or later.

The Cheremosh Dance Festival is one of the longest running Ukrainian Dance competitions, in some respects, was the first of its kind in Canada. Structurally, it is similar to other competitive events such as figure skating. Although it is a competitive event, by way of its marking system it generally rewards all of the participants. Its content is ethnic (Ukrainian dance) but this event is less concerned with the promotion of ethnic symbols, rather it is primarily concerned with the training of better dancers.

Acknowledgments

In terms of bringing this work to completion there are a number of people I would like to thank.

Firstly and most importantly I would like to thank my supervisor Dr. Andriy Nahachewsky for his invaluable insight, experience, inspiration and his time. Without his energy and encouragement this thesis would have taken even longer.

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Thanks to my friends Tammy Decarie and Kevin Konowalec who at times kept me sane an grounded in reality when I became a little distracted. Lastly, I would like to thank all of the people at the Ukrainian Cheremosh Society for all of their help in researching the Cheremosh Dance Festival.

There were fifty or sixty people who helped me in researching and writing this thesis. Without their thoughts, ideas and information this would only be another nightmare lost on my desk.

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Chapter 1 - Introduction

> The persistent interest in the Ukrainian folk dance in America is somewhat of an anomaly; for in contrast to the fate of other arts, traditions and customs brought by the Ukrainians to this continent, the Ukrainian folk dance has never disappeared from our halls, churches and community centres. Instead, - in certain areas of the continent at least, - we find a growing interest in this particular manifestation of Ukrainian folk art.[1]

This quote was taken from the introduction to a collection of conference papers presented in 1961. In the past thirty-eight years the popularity of Ukrainian dance has continued to grow, especially in western Canada. The dance form has changed from the set dances which Avramenko taught to more independent styles of choreography which in the last twenty years have begun to adopt a more balletic quality partly due to choreographers from Ukraine working in Canada.

Another change which has occurred, more in the last ten years, has been the rise in popularity of Ukrainian dance competitions. During the 70s and 80s in western Canada there were limited events which were dedicated solely to Ukrainian dance. The Vegreville Pysanka Festival was a popular place where dancers would go to compete as was Canada's National Ukrainian Festival in Dauphin, Manitoba. There were other events where dancers did compete but these competitions were primarily focused on other forms of dance such as ballet or jazz; Ukrainian dance was a marginal genre. This situation changed in 1984 when the Cheremosh Dance Festival was organized in Edmonton.

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[1]Robert Klymash (Klymasz), ed., *Ukrainian Folk Dance: A Symposium* (Toronto: Ukrainian National Youth Federation, 1961), 3.

For the purposes of this work "Ukrainian dance" has a specific definition. When I discuss Ukrainian dance or Ukrainian dancing I am referring to "Ukrainian stage dance." To explain further, generally, motifs of Ukrainian folk or social dance have been adapted for presentation for the stage. "The[se] dances are too complex to be learned by the uninitiated in social contexts. Ukrainian dance has become the provenance of elite specialists and cannot be accessed actively without years of training."[2]

In this work the use of the word "festival" has two meanings. The titles of some Ukrainian dance competitions incorporate the word "festival," such as the Cheremosh Dance Festival. In reality the format of the event is dedicated to competition. In this work I have continued to call the Cheremosh competitions the Cheremosh Dance Festival, or in some cases have shortened it to the Cheremosh Festival. This was done because this is how the organizers, the volunteers and largely the Ukrainian dance community refers to this event. The word "festival" is also used in reference to other large scale cultural celebrations such as the Vegreville Pysanka Festival and Canada's National Ukrainian Festival. Both of these events have Ukrainian dance competitions as one aspect of their diverse programmes. These events have different goals than that of the dance specific competitions, which will be explored later.

My interest in this topic stems from seventeen years of participation in the Ukrainian dance community in Alberta. In many ways I am an insider to the information which is about to be

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[2]Andriy Nahachewsky "Conceptual Categories of Ethnic Dance: The Canadian Ukrainian Case" in *Canadian Dance Studies*, ed. Selma Odom and Mary Jane Warner (North York: Graduate Program in Dance, York University, 1997), 147.

described. I have served as the President of the Alberta Ukrainian Dance Association, and (at the time of writing this thesis) I am heavily involved in the activities of the Ukrainian Cheremosh Society. I have danced with the Cheremosh Ukrainian Dance Ensemble for the past seven years and more recently serve as the Director of Promotions. The Ukrainian Cheremosh Society sponsors the Cheremosh Dance Festival, I have been a volunteer at the Festival for the past few years. I also teach Ukrainian dance and had students who competed in the 1998 Cheremosh Dance Festival.

As a youngster I also competed in the Vegreville Youth Talent competitions at the Vegreville Pysanka Festival. This experience was limited to only three times in the nine years before I moved to a semi-professional ensemble. Even though I did not compete as often as others my age, I usually made an attempt to attend these events just to watch the competition. These experiences have contributed to my opinions about dance and dance competitions.

To illustrate the characteristics of the Ukrainian dance competition community, a three way comparison will be made of the Cheremosh Dance Festival, the Mundare 50th Anniversary Jubilee Congress (a Ukrainian festival held in Mundare, Alberta in 1942) and the Western Divisional Figure Skating Championship held in Edmonton in December of 1998. Hopefully, the use of these examples will illustrate a number of ideas. I will try to show that the Cheremosh Dance Festival is structurally similar with competitive events such as figure skating championships. More specifically, that the Cheremosh Dance Festival is halfway to a full competitive model. Finally, that the Cheremosh Dance Festival does not actively promote

Ukrainian culture as a whole, but is more narrowly concerned with promoting better Ukrainian dance.

The collection of data for this project was obtained in a number of ways. Most of the information relating to the Mundare Congress was gathered from newspapers, local histories, and from the Basilian Father's Museum in Mundare. Additionally, parts of the Mundare Congress were filmed and are available from the National Film Board of Canada. Information relating to current competitions was collected, in part, from my personal archive, the Ukrainian Folklore Archive at the University of Alberta, and if possible, directly from the organizers of the events themselves. The third method which was used to gather data was participant observation. The 1998 Cheremosh Dance Festival was video taped in its entirety, which involved my presence there for the four days of the event. Additionally, I participated there as a volunteer for approximately twelve hours. Participant observation was also used when collecting data about the Western Regional Figure Skating Championships. I attended the event, and was allowed to enter the restricted areas to observe the organizational structure at work. Furthermore, significant data was also collected through personal interviews with people who were involved with each of the events. Unfortunately, after a lengthy search no informant could be found to give further insight to the events in Mundare in 1942.

Chapter two of this study is a brief outline of Ukrainian performing activity in Canada. A classification of Ukrainian dance events is proposed, beginning with "commemorative events," followed by "Ukrainian cultural events," followed by "dance only"

competitions and concluding with "Ukrainian dance only" competitions.

Chapter three contains a description of the 1998 Cheremosh Dance Festival. In chapter four I describe the celebrations of the 50th Anniversary Jubilee Congress held in Mundare, Alberta, 1942.

In chapter five I examine the structural components of these two events in comparison with Figure Skating Championships and discuss the function of each event. In chapter six I look at the competitive aspect of Cheremosh Festival via its marking criteria compared with other similar events. This enables the determination of its placement between non-competitive and strictly competitive events.

In chapter seven, the Cheremosh Dance Festival is discussed from a different perspective to show that, in comparison with other Ukrainian events, this event has a stronger focus on dance and less of a focus on Ukrainian culture. This is connected with the concept of "new ethnicity." New ethnic communities pick and choose ethnic symbols, reflecting how they determine their cultural uniqueness in a pluralistic society. Chapter nine concludes with a summation of the main ideas of the work.

Specific literature dealing with dance festivals, dance competition or Ukrainian dance competition is very sparse.[3] This work, however, overlaps with a number of other disciplines. Ukrainian-Canadian history, the nature of celebration and festivity, and marginally with sport. Literature dealing with Ukrainian-Canadian history includes the publications by Martynowych, and

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[3]Klymasz *Ukrainian Folk Dance,* 53.

Marunchak and many others.[4] Literature dealing with festivals and performance includes writing by Manning, Klymasz and Turner.[5] Theoretical issues relating to sport includes work by Blanchard, Cheska and Eitzen.[6] Specific information relating to Ukrainian-Canadian performance can be found in Krawchuk and Pritz.[7]

Any Ukrainian words which appear were transliterated using the Library of Congress system.

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[4]Orest T. Martynowych, *Ukrainians in Canada: The Formative Period, 1891-1924* (Edmonton: Canadian Institute of Ukrainian Studies Press, 1991); Michael H. Marunchak, *The Ukrainian Canadians: A History* (Winnipeg: Ukrainian Academy of Arts and Sciences (UVAN), 1982).

[5]Frank E. Manning, *The Celebration of Society: Perspectives on Contemporary Cultural Performance* (Bowling Green: Bowling Green University Popular Press, 1983); Robert B. Klymasz, *SVIETO: Celebrating Ukrainian Canadian Ritual in East Central Alberta Through the Generations* (Edmonton: Alberta Culture and Multiculturalism Historical Resources Division, 1992); Victor Turner. *The Anthropology of Performance* (New York, PAJ Publications, 1982).

[6]Kendall Blanchard and Alyce Cheska, *The Anthropology of Sport* (Massachusetts: Bergin and Garvey Publishers Inc., 1985); D. Stanley Eitzen, *Sociology of North American Sport, Third Edition* (Dubuque: WCB Publishers, 1986).

[7]Peter Krawchuk, ed., *Our Stage: The Amateur Performing Arts of the Ukrainian Settlers in Canada* (Toronto: Kobzar Publishing, 1984); Alexandra Pritz, "Ukrainian Cultural Traditions in Canada: Theatre, Choral Music and Dance, 1891 - 1967" (master's thesis, University of Ottawa, 1977).

Chapter 2 - History of Ukrainian Canadian Festivals

The history of Ukrainian cultural performance in Canada is quite rich and varied. "The focal points of most communities were a church, a school, and a community hall...;"[8] it is from these community halls that much of Ukrainian performance activity grew. Prior to the construction of these meeting places "a few reading clubs *(chytalni)* had begun to meet in private homes shortly after 1900..."[9] Although it is difficult to estimate the number of performances which have happened since the turn of the century, much of the documentation has focused on the larger celebrations which have attracted massive audiences or participants. Performances of individual groups and ensembles continue to the present day. On a larger scale, festivals, partly because of their mass appeal, have tended to attract more attention from the media. More specifically, over the past thirty-five years there has been a noticeable trend towards competitive events within the Ukrainian performing arts community. This has been particularly evident within the disciplines of Ukrainian choral music and Ukrainian dance.[10]

When examining the body of festivals from the past ninety years, four different classes can be discerned as relevant to this study. The first category of festivals is that of "sporadic" or

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[8]Orest T. Martynowych, "The Ukrainian Block Settlement in East Central Alberta, 1890-1930" in *Continuity and Change: The Cultural Life of Alberta's First Ukrainians*, ed. Manoly R. Lupul (Edmonton: Canadian Institute of Ukrainian Studies and Historic Sites Service, Alberta Culture and Multiculturalism, 1988), 40.

[9]Ibid., 40.

[10]Alexandra Pritz, "Ukrainian Cultural Traditions in Canada: Theatre, Choral Music and Dance, 1891 - 1967" (master's thesis, University of Ottawa, 1977), 123.

"commemorative" events. These celebrations happen when members of the community recognize a significant milestone worthy of celebration. These events are attended by a large cross-section of the Ukrainian community and usually have limited appeal to people of non-Ukrainian heritage. Performance activities at these events usually include local talent, such as dance groups and choirs supplemented with one or two Ukrainian superstars; performers who have made a name for themselves in the mainstream as well as Ukrainian arts. For the most part, commemorative festivals are not annual events.

The second category of festivals is a more recent innovation, these are the "Ukrainian cultural festivals." These events are designed to be mass showcases of Ukrainian culture which will attract attendance from a wide cross-section of the mainstream population. At these festivals there are a wide variety of activities which will hopefully educate and entertain the people who attend these events. These activities included Ukrainian dance, singing, folkart demonstrations, and sales of Ukrainian food. Generally, these events happen on an annual basis. They are organized yearly, conforming to the same format, with the major change being the entertainers who perform.

The third category of festivals are "dance only competitions." This category differs from the other three identified here because it is not centered in the Ukrainian community. Rather it is organized more explicitly in the context of the "mainstream" (i.e. supposedly non-ethnic) Canadian community. These events welcome competitors from a variety of dance disciplines. Here Ukrainian

dancers would compete along side with performers of ballet, jazz and other dance forms. These competitions are usually adjudicated by professionals who have a strong background in classical ballet or character dance.

The fourth category of festival includes the "Ukrainian dance only" competitions. These are also competitive events under the guise of festivals. Here Ukrainian dancers compete only against other Ukrainian dancers. The audience is comprised mainly of parents and friends of the competitors. In the past fifteen years these events have gained popularity across the prairies and as a result there has been a rise in the number of new competitive Ukrainian dance festivals.

The first documented public staged performance of Ukrainian culture took place in Winnipeg on May 1, 1904. The performance was held to honor the Ukrainian poet Taras Shevchenko: "... the beginnings of amateur cultural activity in the Ukrainian Canadian community were established at this first concert in Winnipeg, May 1, 1904, honouring the great Ukrainian bard."[11] Krawchuk further reports that shortly after this meeting a drama group was formed. On May 14, 1904 this group presented "Hrehory Tsehlinsky's three-act comedy 'The Argonauts' at the T. H. Shevchenko Reading Room..."[12] "Musical theatre became extremely popular among Ukrainian Canadians between 1917 and 1939"[13] which in turn lead to the development of stronger choirs to support this activity. Many of

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[11]Peter Krawchuk, ed., *Our Stage: The Amateur Performing Arts of the Ukrainian Settlers in Canada* (Toronto: Kobzar, 1984), 20.
[12]Ibid.
[13]Pritz, "Cultural Traditions," 148.

these groups "became known as excellent choirs in their own right."[14] Upon the arrival of Olexander Koshyts', Ukrainian choral music developed to new levels:

> Choral activity became more widespread among Ukrainians in Canada following World War I. A great deal of the credit for this must be attributed to Oleksander Koshyts', who toured Canada with his Ukrainian National Choir in 1923. The concert tour stimulated a great interest in Ukrainian choral music among Ukrainians and non-Ukrainians alike. By displaying the possibilities existing in the realm of Ukrainian choral music, O. Koshyts's choir inspired other Ukrainian choral groups to work towards a higher performance standard. Ukrainian choral concerts became extremely popular during the 1920's and 1930's. They were a means by which Ukrainians could share their cultural heritage with other Canadians and this period was marked by a large number of performances before largely non-Ukrainian audiences.[15]

Similarly, it was not until the arrival of Vasile Avramenko in 1925 that Ukrainian stage dance began to develop:[16]

> It was due largely to Avramenko's personal efforts that Ukrainian dance gained such quick acceptance and enjoyed such popularity. During the 1930's no Ukrainian concert or celebration was complete without a few of Avramenko's dances included in the programme. Every Ukrainian community desired to have a dancing group of its own, and there were hundreds of small Ukrainian dancing groups connected with the Ukrainian reading associations, National Homes, church groups and Labour Temples scattered across the country. At this time, Ukrainian dance in Canada was identifiable by its uniformity, as all dances were standardized by Avramenko, and those who continued to lead the dance movement after his departure for the United states did not stray from his dance principles.[17]

The foundation that these two individuals laid helped fuel the momentum which ensured that these two art forms would remain popular through the interwar period and into the latter half of this century.

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[14]Ibid.
[15]Ibid., 148-149.
[16]Ibid., 154.
[17]Ibid., 202.

The summer of 1939 saw an innovation in the presentation of Ukrainian performing arts. The Mutual Arena in Toronto was the venue for the "National Festival of Ukrainian Song Music and Dance" which was sponsored by the Ukrainian Labour-Farmer Temple Association. According to the English press the festival was a resounding success. The *Toronto Daily Star* reported that "from 1886 to July 15, 1939 there had been three great musical events in the entire history of Toronto, but the National Festival of Ukrainian Song, Music and Dance was the greatest in terms of participants in the program as well as the size of the audience."[18] Indeed the festival had attracted some 10,000 people. The size of the cast was also impressive "some 1,500 performers took part in the program: 38 string orchestras, 32 choirs, dancers and a number of soloists."[19] One of the reporters also noted that there were "two non-Ukrainian numbers: Anton Dvorak's 'Going Home' from the 'New World Symphony' and 'Drink to Me Only with Thine Eyes.'"[20] The festival's activities were not limited to the single concert at the arena, as the event was held over two days. The festival began Saturday afternoon with a parade through the streets of Toronto to the arena, and concluded Sunday with a picnic at Woodbridge near Toronto.

This first festival was met with such great success that a second one was planned for Edmonton for July of 1940, the following year, but on the basis of War Measures Act, the Canadian government banned the activities of the Ukrainian Labour-Farmer Temple Association (ULFTA). Thus the festival planned for 1940 was

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[18]Krawchuk *Our Stage*, 133.
[19]Ibid.
[20]Ibid., 135.

not realized.[21] Upon the end of World War II the ULFTA (now reorganized as the AUC - Association of Ukrainian Canadians which later was renamed the AUUC - Association of United Ukrainian Canadians) again embarked on a project to have a Ukrainian festival in Edmonton.[22] This project came to fruition on July 26, 27, 28, 1946.[23] The festival began Friday night with a parade through the streets of Edmonton with the performers dressed in national costume. There were two concert performances Saturday, afternoon and evening. The event concluded Sunday with a picnic at the Exhibition Grounds. This event was also well received with reports of 15,000 people attending.[24]

During World War II when the ULFTA was inactive, a milestone was celebrated by the nationalist Ukrainian community.[25] 1941 marked the 50th Anniversary of Ukrainian immigration to Canada. In commemoration of this event, a year long series of celebrations began in August of 1941 and concluded in August of 1942. The largest of these celebrations were held in Mundare, Alberta in conjunction with the Basilian Fathers (Monks of the Order of St. Basil). Several other smaller celebrations were held in various locations in Alberta.[26] It was reported in the Ukrainian and English press that 7,000 people attended the 1941 celebration and 10,000

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[21]Ibid., 146.

[22]There is a video record of this event. It can be found on a National Film Board release entitled "Ukrainian Festival." Produced by Stanley Jackson and John H. Tyo.

[23]Association of Ukrainian Canadians, *Ukrainian-Canadian Festival: July 27, 28 in Edmonton*, (Program booklet) 1946.

[24]Krawchuk, *Our Stage*, 165.

[25]Michael H. Marunchak, "The Second Era - Era of Developmental Processes," in *The Ukrainian Canadians: A History* (Winnipeg: Ukrainian Academy of Arts and Sciences (UVAN), 1982), 349-410.

[26]*Ukrainian News*, August 5, 1941.

attended the 1942 celebrations in Mundare.[27] The format of the 1942 event included Divine Liturgy, a parade and performances of choirs, orchestras and dancers. A detailed description will be provided in a subsequent chapter. It can also be noted that the 60th Anniversary of Ukrainian immigration to Canada in 1951[28] and the 70th Anniversary in 1961 were also celebrated in Mundare. These celebrations can be classified as "commemorative events," due to their highlighting of a specific event in the life of the community.

More recent commemorative festivals include Festival '88, the celebration of 1000 years of Ukrainian Christianity, and "Celebrate!" the celebration of 100 years of Ukrainian settlement in Alberta. Festival '88, held in Edmonton in 1988, was weekend long event which featured a cast of 4000 Ukrainian dancers brought together from across Alberta. Additionally, Ukrainian recording artists from across the country were recognized at a recording arts banquet. Smaller supplementary activities such as social dances and ethnic food sales were also present. The 1991 "Celebrate" festival commemorating the centennial of Ukrainians in Canada was also a large three day event which was visited by Prime Minister Brian Mulroney. This event again brought together large groups of Ukrainian performers.

The above are examples of Ukrainian commemorative festivals. These events were designed to appeal to wide audiences and demonstrated that the Ukrainians had a wide a varied culture.

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[27] *Ukrainian News*, August 4, 1942.

[28] Severian Yakymyshyn, ed., *Mundare Yesterday and Today*, (Toronto: Basilian Press, 1969), 146.

By the middle of the 1960s a new type of Ukrainian festival was being planned. It was to take place in the town of Dauphin, Manitoba. The "National Ukrainian Festival," as it was billed, developed largely out of an economic need for increased tourism and a way for local businesses to attract clientele. Thus the Chamber of Commerce of the town of Dauphin undertook to hold a Ukrainian Festival. The festival's first year, 1966, was a resounding success, so much that it attracted attention at the national level by way of a write up in *Time* magazine.[29] The next year, 1967, the festival received funding from the Manitoba provincial government and Canadian National Railways. As a gauge of the early success of the festival, by 1972 the estimated attendance was 50,000.[30] Over the years the festival has been visited by numerous Prime Ministers and the Royal Family. In 1985 a special site named "Selo Ukraina" was opened to house the festival.[31]

A typical day at Canada's National Ukrainian Festival included folk art sales and demonstrations, bread baking in outdoor clay ovens (*pich*) and food vendors selling typical Ukrainian foods such as perogies, kobasa, holubtsi and borshcht. In addition to this, demonstrations and mini concerts of Ukrainian folk instruments such as the bandura or tsymbaly, youth talent competitions, and a evening performance (off site) of a drama production of a Ukrainian wedding or something similar were held. On Saturday morning the festival

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[29]*Time Magazine* (Canadian Edition, 1966), 11-12.
[30]Robert B. Klymasz, "The Ethnic Folk Festival in North America Today", in *Ukrainians in American and Canadian Society: Contributions to the Sociology of Ethnic Groups* (New York: M. P. Kots, 1975), 203.
[31]Canada's National Ukrainian Festival, "Official Souvenir Program of the 22nd Annual Canada's National Ukrainian Festival", 1987, 56.

parade marched through town. Demonstrations and exhibits of pioneer artifacts were also organized, as were opportunities to visit the pioneer homestead. Activities such as bingo, beer gardens, and an evening street dance in downtown Dauphin also took place. Lastly, there were the popular grandstand shows. Since 1985, the Grandstands have been performed in a large outdoor ampitheatre built into the side of a hill. This facility seats approximately 7000 people and is complete with stage lighting and sound equipment. A typical grandstand show is approximately two hours in length, showcasing a number of different dance troupes, singers and musical groups from Canada's and North America's Ukrainian community. In 1998 the Sunday Grandstand featured a "multi-cultural presentation," with performances given by Brazilian, Gypsy and Israeli groups.[32]

From the beginning, the youth talent competitions have been an element at the festival. These competitions have included folk dancing, folk instrument playing and singing (folk song competitions, usually soloists) as part of their scope. The competition stage for the past decade or so is a covered open air thrust theatre, located centrally within the Selo site.

Over the years the general format of the festival has been fairly stable. The goal has been to showcase Ukrainian culture and make non-Ukrainians aware of the contribution that Ukrainians have made to the Canadian mosaic. For example, the 1998 Festival honoured Filip Konowal, a World War I Victoria Cross recipient:

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[32]Canada's National Ukrainian Festival, "Official Souvenir Program of the 33rd Annual Canada's National Ukrainian Festival", 1998, 20.

> The Festival will commemorate the Ukrainian Canadian war hero, Filip Konowal for the Victoria Cross he received during World War I. We would like to acknowledge and pay tribute to the many individuals who have contributed to our strong Ukrainian heritage.[33]

In trying to educate people, the Festival also strives to provide a venue for Ukrainian youth to discover their roots: "This festival provides an avenue for present and future generations to appreciate and celebrate their heritage."[34]

Eight years after the start of the festival in Dauphin, another festival sprang to life, in the town of Vegreville, Alberta. The Vegreville Cultural Society was formed in 1973, with the aim of staging a Ukrainian Festival in the west of western Canada. The first festival in Vegreville was held on June 28-30, 1974. The name of the festival was changed to the "Vegreville Pysanka Festival" in connection with the construction of the world's largest Pysanka in commemoration of the 100th Anniversary of the RCMP in 1975.[35]

The format of the Vegreville Pysanka Festival is quite similar to the one held in Dauphin. The activities and displays are virtually the same; food kiosks, folk art demonstrations and sales, folk instrument demonstrations, beer gardens, bingo, talent competitions and the popular grandstand shows. The grandstands at Vegreville feature local talent from the Ukrainian community in Alberta and usually one or two acts from eastern Canada, such as a singers or popular Ukrainian dance bands.

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[33]Ibid, 1.
[34]Ibid.
[35]Vegreville Pysanka Festival Program Book 1998, 17.

Over the years, the Pysanka Festival has put increasing focus on the Youth Talent Competitions. By the early 1980s the competition involved close to 1000 youths passing by the eyes of the judges. The competitions have included dance as well as instrumental and vocal performances, but the participation in instrumental and vocal areas has declined. In the 1987 competition, there were 206 dance numbers and 63 musical/vocal numbers.[36] By 1998 the competition had 335 dance numbers, but only 6 on the musical/vocal side.[37] Although the Vegreville Pysanka Festival is a multi-faceted entity, the youth talent competitions do play a significant role in the success of the festival.

Canada's National Ukrainian Festival in Dauphin and the Vegreville Pysanka Festival are both examples of "Ukrainian cultural festivals." These annual events are designed to appeal to a large segment of the Ukrainian and non-Ukrainian population and strive to raise awareness of Ukrainian ethnicity.

Another venue which involved Ukrainian dance performing activity was community hall or community league festivals or competitions. One of my informants, Rick Wacko, who was the 1998 adjudicator for the Cheremosh Dance Festival, reported that he participated in many of these type of community festivals/competitions in Edmonton. For the most part he remembers them being presented as variety type shows where Ukrainian dancers would compete against Scottish or other dancers, many times adjudicated by a Scottish adjudicator.[38]

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[36]Vegreville Pysanka Festival - Youth Talent Competition Program 1987.
[37]Vegreville Pysanka Festival - Youth Talent Competition Program 1998.
[38]Rick Wacko, telephone interview with author, tape recorded, Edmonton, AB.,

Another event which became popular with some Ukrainian dance groups in Edmonton was the Alberta Dance Festival. This festival's main focus was for ballet, tap, and jazz dancers but also welcomed other dance disciplines. Ukrainian dancers have and still do compete at this event. These events are strong examples of the third category in our survey; "dance only events."

By 1984 the Vegreville Pysanka Festival had been running successfully for ten years. In 1983 two individuals from the Ukrainian Cheremosh Society in Edmonton, Corrinne Warwaruk (nee Serediak) and Patricia Creighton (nee Moskalyk) set out to start their own Ukrainian dance festival. By the spring of 1984 all of the preparations were in place and the first annual Cheremosh Dance Festival was underway. The Cheremosh Festival was the first competitive dance festival dedicated solely to Ukrainian dance. A more detailed description of the festival will follow in chapter three.

Several other Ukrainian dance competitions have been organized in western Canada since that time. The following chart outlines the Ukrainian dance competitions in western Canada.

Table 1. Ukrainian Dance Competitions in Western Canada

Festival Name	Location	Month	Inaugural Year	Number of Entries
Canada's National Ukrainian Festival - Youth Talent Competitions	Dauphin, MB.	August	1966	in 1998 - 81

Festival Name	Location	Month	Inaugural Year	Number of Entries
Vegreville Pysanka Festival - Youth Talent Competition	Vegreville, AB.	July	1974	in 1998 - 335
Cheremosh Dance Festival	Edmonton, AB.	May	1984	in 1998 - 553
Prince Albert Ukrainian Dance Festival	Prince Albert, SK.	April	1988	in 1998 - 490
Svoboda Dance Festival[39]	North Battleford, SK.	April	1991	in 1996 - 503
Tavria Ukrainian Dance Festival	Regina, SK.	March	1993	in 1997 - 483
Cheremka Dance Festival	Hafford, SK.	March	1994	in 1996 - 252
Desna Dance Festival	St. Paul, AB.	May	1994	in 1998 - 373
Prairie Lily Ukrainian Dance Festival	Saskatoon, SK.	May	1995	in 1996 - 419
Southern Alberta Ukrainian Dance Festival	Airdrie, AB.	March	1997	in 1998 - 236
Vermillion Festival of the Performing Arts - Ukrainian Section	Vermillion, AB.	May	1997	in 1998 - 120
Battlefords Dance Festival	North BattleFord, SK.	April	1981 with Ukrainian section until 1990 (see Svoboda Dance Festival)	in 1990 - 221

[39]The Svoboda Dance Festival began in 1991. For many years prior to that point, Ukrainian dancers would compete at the Battlefords Dance Festival. The popularity of the Ukrainian dance category lead to the creation of an independent Ukrainian dance event in North Battleford.

To summarize, the first classification "sporadic or commemorative festivals" would include events such as the Shevchenko concerts, the Mundare Jubilee celebrations of Ukrainian Immigration to Canada.

The second classification termed "Ukrainian cultural festivals" includes annual events which showcase many elements of Ukrainian culture at one venue. Their goal is to provide "something for everyone." Canada's National Ukrainian Festival in Dauphin and the Vegreville Pysanka Festival would be part of this category.

The third category are the "dance only" competitions. Ukrainian groups participate and are judged against other ethnic dance troupes or groups in non-ethnic genres of ballet, jazz or tap. Examples of these events would be community league festivals and the Alberta Dance Festival.

The fourth category is that of "Ukrainian dance only festivals." These are events which cater only to Ukrainian dance participants and the Ukrainian dance form. An example of this event is the Cheremosh Dance Festival.

This chapter briefly described the history of the Ukrainian performing arts in Canada, focusing particularly on western Canada. In the past thirty-five years a notable trend has been a movement towards a more institutionalized annual format, which is demonstrated through the annual Ukrainian cultural festivals. The chapter also hinted at the trend to narrow the focus of festivals from that of Ukrainian cultural events to the more specific "Ukrainian dance only" festivals.

Chapter 3 - The 1998 Cheremosh Dance Festival - An Ethnographic Description

In the previous chapter, four different categories of Ukrainian dance events were explored. Of particular interest to this work are the "Ukrainian dance only" competitions. This chapter will present, in detail, the inner workings of one such event; the Cheremosh Dance Festival. This event is the longest running "Ukrainian dance only" festival and most likely was the first of its kind in Canada. In essence, what the initial organizers of the Cheremosh Festival did was take the competition aspect of the Vegreville Pysanka Festival and the National Festival at Dauphin and made it a separate event, extracting it from the context of the cultural festival. It also separated dance competition from other art forms such as instrumental music, vocal and other performance genres.

The Cheremosh Festival was started in response to the Vegreville competition and the Alberta Dance Festival. In 1984 when the Cheremosh Festival began, according to the initial organizer Corrinne Warwaruk, there were three places where Ukrainian dancers could compete: the Vegreville Pysanka Festival, the National Ukrainian Festival in Dauphin and the Alberta Dance Festival in Edmonton.[40] These events were widely attended by groups from Edmonton. Other information indicates that there were also Ukrainian dance competitions in Saskatchewan, which were part of mainstream "dance only" festivals similar to the Alberta Dance Festival.

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[40]Corrinne Warwaruk, interview by author, tape recording, Edmonton, AB., 05/17/1998.

The first organizers of the Cheremosh Festival, Corrinne Warwaruk and Patricia Creighton had both grown up attending both the Vegreville competitions and the Alberta Dance Festival. As they both became older and moved into Ukrainian dance teacher roles they became more irritated with the problems encountered at the Vegreville competition. One of the issues which concerned them was the type and location of the stage, a plywood platform temporarily constructed inside an ice-hockey area. There were no stage wings or backstage area which allowed the competitors and their instructors to be in full view of the adjudicators, which in some instances was thought to have lead to favoritism by the judges. The stage that Vegreville used did not resemble a "professional" or theatre type stage, this posed a problem to instructors who wanted or needed entrances and exits as part of their choreography. In addition to the lack of facilities, the Vegreville competition had numerous scheduling difficulties, some times running late into the evening.[41]

Further to this, the venue surrounding the performance area was quite busy. During the competition there were at any one time two to three hundred people milling around, buying and selling food, souvenirs etc. Additionally, the entrance to the beer gardens was also through the ice arena.

Conversely, the Alberta Dance Festival aimed to offer its competitors a more controlled venue in which to perform. It was held in a proscenium theatre, the Meyer Horowitz Theatre, with all of the professional type amenities that such a facility offers. Amenities included: a stage with wings and a large backstage area able to

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[41]Warwaruk, interview, 1998.

accommodate large numbers of performers and multiple entrances and exits, as well as professional stage lighting so performers could become accustomed to performing under such conditions. In a venue such as this, the impartiality of officials was considerably more consistent as they only saw the competitors on the stage. Considering that the festival was held inside a theatre, distractions such as those around Vegreville's open stage were minimized.

The Cheremosh Dance Festival's format was largely based on the format of the Alberta Dance Festival. Corrinne and Patricia spent much time competing there as youngsters, were familiar with the format, and felt that the Alberta Dance Festival was quite successful.

Currently, the Cheremosh Festival is held in a proscenium theatre, The Arden Theatre in St. Albert, Alberta. Professional stage lighting and sound system are used. Audience members do not talk in the auditorium or leave during performances. This is all in contrast to the format at Vegreville where all areas of the stage are open for all to see. In light of these differences between the two events, the format of the Alberta Dance Festival and the Cheremosh Festival is much more dancer centered.

In 1998 the Cheremosh Dance Festival celebrated its fifteenth anniversary. Initially the festival was a two day event, but it expanded to four days in 1996.[42] In 1998 the festival hosted 49 schools, 556 performances, and 2604 children.[43]

The process of entering the festival was quite simple. For the most part, the schools which attended the Cheremosh Festival had

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[42]Shawn Owchar, telephone conversation with author, 03/09/1999.
[43]Peter Onyshko, telephone conversation with author, 03/08/1999.

done so in previous years. Early in the new year these schools were sent notification that the Festival was taking entries and of the final deadline. In other cases, new schools contacted the Festival and were sent entry forms. All the schools were required to enter their competitors in the proper categories. The Cheremosh Festival rules separated competitors by the following categories: age, gender (male, female or mixed groups,) and group size (solo, duet, small, medium or large) and the "open character stage" category. Once all of the entry forms were received and compiled, a draft copy of the program was sent to the schools allowing them to confirm their entries. Corrections were then returned to the Festival committee and the final draft of the program was prepared. Once the schools arrived at the Festival they picked up the final printed program.

The competitors who came to the 1998 Cheremosh Festival were largely from the Edmonton area. The school which traveled the furthest was from Calgary. Other schools from north-eastern Alberta towns included St. Paul, Bonnyville, Lac La Biche, Radway, Mornville, Lamont, Vegreville, Innisfree, Thorhild, and Westlock. Groups also traveled from Camrose, Red Deer, Hinton, High Prairie, Wetaskiwin, and Athabasca. A quick look at the number of entries in the solo categories suggests that some 70% of the competitors were girls.

A dancer together with his or her parent usually arrived about one hour to an hour and a half before their scheduled performance time. If they were to compete in the first category in the morning they entered a very quiet and empty Arden Theatre. As they made their way to the dressing rooms, through the lobby to the ground floor door, they may have encountered the "gopher," one of the

volunteers, inquiring who they were and to what category they belong. They might also meet other competitors who were also getting ready for the morning's challenge. The dancer then quickly changed into his or her costume and returned to the lobby area to find his or her instructor.

The scene was somewhat different for a dancer and his parents who came during the Saturday afternoon when most of the large mixed groups were scheduled. Depending on the timing, he or she could arrive to a lobby full of dancers. After each adjudication was completed, all of the dancers were allowed to return to the lobby area. At the same time, the parents and friends who were watching were also making their way down to the lobby area to see how the dancers felt about their marks. At this time in the lobby one saw at least a hundred embroidered shirts and the shiny, sweaty faces of teenagers who had given their best effort and hopefully were awarded accordingly. In the midst of this sea of performers would have been their instructors, parents, and grandparents who had just seen them perform, coming to offer congratulations or at least encouragement on a job well done. Many dancers were also lining up to have their photographs taken or their medals engraved.

Having finally waded through the bodies of the competitors, toting the costume bags, duffel bags and hat boxes, the newly arrived dancer and parent finally made their way to a dressing room. Here the situation was no better, especially for the girls. Changing space in the dressing rooms was at a premium. Dozens of garment bags hung on racks, chairs, and improvised hooks in the wall. Ribbons of every color decorated the scene, footwear of every type; boots,

character shoes, slippers were scattered around, surrounded by pieces of costuming: skirts, slips, vests, and vinoks. A certain code of conduct enveloped the space. The private changing cubicles were busy and there was not often time to wait in line for them. Most tried to find a discrete corner, faced the wall and got into costume as quickly as possible. Mirrors were also at a premium. Make up needed to be done, hair had to be braided, and head pieces needed to be secured in place with bobby pins. Experienced competitors knew the routine and came with hair braided, and sometimes dressed partly in costume. Others who came from out of town had to make due with the cramped quarters.

The situation was somewhat better for the boys, considering that there were fewer of them. Their dressing rooms were less crowded and generally there was less preparation required for the boys. No hair to braid, limited make up and costumes which were less complicated than the girls, usually made the changing experience a little less hectic for the boys.

Once the competitors were dressed, with make up in place, they were usually rounded up by their instructor and taken either to the practice room or to another part of the facility with some free space. The practice room was a large space (approximately 12m X 20m) where the dancers were allowed to rehearse with music. It was usually quite busy, crowed, and noisy. Dancers were listening to last minute advice from their instructors, drilling the parts of their dance which have been problematic, or just sitting quietly on the floor waiting for the gopher to take them to the holding tank. Since the practice room was so crowded, some instructors took their

students to other parts of the facility where it was quieter and they could have that last minute pep talk without too many distractions. Once their performance time approached, the dancers were taken by the gopher to the holding tank. The holding tank was a small workshop/loading bay area on stage left, holding about thirty bodies comfortably. At times it was necessary to put more people in the area. If it became too crowded there was a secondary holding tank which was located directly below the main holding area. The holding tank supervisor was in charge of the dancers at this point. Normally two numbers before its own, a dance group was allowed onto the stage area in the wings. This was done so the dancers could have ample time to adjust to the darkness of the theatre and move to the proper side of the stage for the entrance in their dance. After a number finished, the next group of dancers took their starting positions and waited for the bell. The adjudicator rang a bell once he finished adjudicating the previous number. This bell was a signal to the M.C. to introduce the next number. After this, the music began and the dancers were on their own. Once finished, they were instructed to return directly to the holding tank and remained there until the end of their category. At this time all of the dancers competing in the category were lined up on stage. The adjudicator came on to the stage and gave comments to the dancers and awarded the standings. There were four possible standings a dancer could achieve: gold, silver or bronze medals, or a merit award which consisted of a large participant button and a ribbon. Once the adjudication was delivered and the medals distributed, the dancers were escorted off the stage. They then proceeded to the lobby area

of the theatre where they were greeted by family and friends. The adjudicator returned to his seat in the auditorium and the next category commenced. This process; arrival, changing into costume, dancing, waiting, and then receiving an award was repeated some 500 times before the weekend was finished.

The 1998 Cheremosh Dance Festival was a complex undertaking, which utilized a large group of volunteers who staffed many positions. The initial work of the festival began in earnest in November of 1997, roughly seven months before the opening day. Much of the pre-preparation of the festival was handled by the festival chair. This person formed a committee comprised of current dancers from the Cheremosh Ukrainian Dance Ensemble.

The initial task which faced the festival committee was securing a facility. For the past five or six years the Festival has been held at the Arden Theatre. This facility was booked a year in advance, usually by the previous chair of the festival.

The second and most important task was to find an adjudicator. In the past this has been the most difficult part in the organization of the Festival. The selection of the adjudicator for a given year can affect the number of entries that the festival will have. If certain instructors have concerns that an adjudicator will not mark favorably for their students, the instructor in some cases may choose not bring his/her students to the festival. Hence, finding an acceptable adjudicator is quite important. This was accomplished by asking members of the Cheremosh Society if they know of people who may be interested and have the qualifications to adjudicate the Cheremosh Festival. That individual was approached and asked if

they would be interested. If a positive response is given, they are hired by signing a contract which outlines responsibilities and remuneration for the adjudicator. For 1998 Rick Wacko served as the adjudicator. At that time he was an assistant professor with the Department of Ballet with the University of Utah. Additionally, Rick Wacko had also been the Artistic Director of the Cheremosh Ukrainian Dance Ensemble for six years in the 1980s.[44]

The third step in the preparation phase of the Festival happened in January, five months before the event. A large mailout was prepared, which included registration forms and fees schedules, rules of the festival, dates, times, and the venue for the function. For the most part Ukrainian dance schools which danced at the Cheremosh Festival in the past were contacted. There was no selection criteria for applicants, other than the rules which will be presented later in this chapter. Generally, only Ukrainian dancers participated, and these dancers followed the "regular" categories set out in the regulations. In 1998 there was one tap number which had a Ukrainian dance theme which was adjudicated. This type of dance was presented in the "open character stage" category. The dance schools then filled out their registration forms and returned them to the committee for the compilation of the program booklet. Once the initial draft of the program was completed, it was mailed back to the schools and they were asked to check their entries, ensuring they were in the proper categories with the correct names. Once these materials were returned to the festival committee, the final changes were made to the program. The program for the 1998 Festival was

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[44]For further information see Appendix II, p103.

24 pages in length, double sided. The program was then sent for photocopying; normally a thousand copies of the program are made. The printed programs were sold at the Festival. No admission was charged, but audience members were encouraged to buy the programs in lieu of an admission charge.

Other tasks also needed to be attended to, such as making sure that the proper number of medals were on hand so no participant left without their award. Tee-shirts and other Festival merchandise also were ordered and delivered to the site for the merchandising table. Also tickets for an AllStar Show were printed and distributed to the merchandising table for sale. The AllStar Show is a Sunday afternoon performance of some of the best talent which was seen at the Festival. Since one of the aims of the Cheremosh Festival is to recognize talented dancers, a number of scholarships are given away each year. In order to offer these scholarships, it was necessary to ensure that the funds were in place before the Festival began. Therefore another responsibility of the Festival Committee was the solicitation of donations from the dancers and membership of the Cheremosh Society to fund the scholarship program. Lastly, a sign-up sheet is posted in the rehearsal hall of the Cheremosh Ukrainian Dance Ensemble outlining the volunteer job positions that needed to be filled. All dancers and members of the society were encouraged to volunteer their time in support of the Festival.

Volunteerism played a major role in the festival. Although the Festival began Thursday morning, a team of volunteers were present Wednesday evening to set up the theatre. These people loaded in supplies such as food and drinks for the volunteers and instructors.

They posted signs which indicated dressing rooms, doors to back stage areas. Lastly, front of house displays and tables were placed in appropriate locations. The next morning, at 8:00 am the theatre was opened in order for the for the two different services to setup. One of these services was a photographer who, for a fee, took pictures of competitors with their medals. An engraving service was also available to personalize the medals for the competitors. At about the same time the first shift of volunteers arrived. They proceeded to the green room, which served as the Festival office and a resting area for the volunteers and the instructors of the competitors. The volunteers reviewed their assignments and prepared for their shifts.

In 1998 there were ten volunteer roles which required thirteen people to staff them (some roles required two people). In order for the volunteers to become completely familiar with their jobs, in 1998 a number of handbooks were produced which outlined the duties of each job, the dress code and some helpful hints which ensured success.

The first job was the "Master of Ceremonies" (M.C.). This person was required to announce the category, number and the name of each up coming dance. The M.C. tried to keep the competition running on schedule, but had little control over how long the adjudicator took to give a mark. If there was a lull in the program, the M.C. usually had some public service announcements to read or highlighted and corrected some additions or omissions to the program.

The next job was that of "timer." This person sat in the auditorium near the adjudicator and worked a stopwatch. If a

number went overtime, this person informed the adjudicator and then initiated the applicable penalty for a competitor. Also seated with the adjudicator was the "writer." This person wrote notes on the adjudication sheet. These notes were dictated to her by the adjudicator so that he could keep his eyes on the dances as much as possible. Once a category was completed, meaning it was adjudicated and the medals awarded, a "runner" took all of the adjudication sheets down stairs to the green room where they were filed by group name. The instructors of the groups then came and retrieved the adjudicator's comments and passed them along to the competitors themselves.

Volunteers also staffed the stage area. One volunteer organized the cassettes and played them for each number; the "music" job. There was also a "backstage hand." This person helped manage the performers once they reached the stage area. He/She placed props on the stage if the dancers needed them preset for their number. Additionally, there were two people responsible for handing out medals to the performers during the adjudication for each category. Also in the backstage area was the "holding tank supervisor." This person was to keep the dancers quiet while they were in the holding tank. At times this was quite a demanding job, especially when there were up to fifty fifteen year olds in a confined space. Preventing their chatter from being heard on stage was nearly impossible. The people who brought the performers to the holding tank were called "gophers." Normally two people were responsible for this job, which involved locating and identifying all of the groups that were performing in a given category. This person made sure

that the groups assembled in the practice room and then took them enmasse to the holding or secondary holding tank where the holding tank supervisor assumed responsibility for the dancers.

The last job which required volunteers was the merchandising table which was situated in the lobby. Normally two people worked here, selling programs for the festival, CDs of music from the Cheremosh Ukrainian Dance Ensemble, tee-shirts with the festival logo, and tickets for the AllStar show Sunday afternoon.

Of the ten volunteer positions, one position still needs to be mentioned, the "Festival Chair." This person was on site for the entire event. The chair's responsibilities also included deciding when to take unscheduled breaks if the adjudicator was running early. It would have also been his responsibility to shorten scheduled breaks if the adjudicator was running late. The overall organization and running of the Festival rested on the shoulders of the Festival Chair.

By the end of the Festival on Sunday afternoon some seven hundred collective hours were worked by over 36 volunteers. This number does not include the time spent on the pre-planning work, the setting up or the taking down of the theatre. A rough estimate of the total hours worked on this project would be close to a thousand.

The Cheremosh Dance Festival is governed by a formal set of rules and regulations. Other competitive sports such as gymnastics and figure skating, for example, have central governing bodies which oversee the development and implementation of competitive guidelines on a provincial, national or international scale. Ukrainian dance competition does not have a governing body in Ukraine nor in Canada. Basically every competition is free to develop and

implement their own system of rules and regulations. Competitors who attend these events are generally aware of the variation in regulations; if these regulations are accepted, the festival gains credibility. As noted above, the rules for the Cheremosh Festival were modeled after the rules of the Alberta Dance Festival.[45] These are broken into four subsections: entries, time limits, performance and the marking system. The entries subsection sets down the criteria for entering the different categories:

> - The Festival is open to participants throughout Western Canada.
>
> - Competitors may only enter once in each age group per category.
>
> - Age groups will be governed by the age of the competitor as of February 1, 1998. If the result averages to a fraction, the age will be rounded off to the nearest whole number.
>
> - Each group must have a routine name. Do not use the school's name within the routine's name.
>
> - No substitutions may be made for any of the participants. The name of the dancer who is listed on the entry form is the only one allowed to compete in the category for which he/she was entered in. They cannot be substituted by any other individual.
>
> - No money will be refunded for any cancellations.[46]

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[45]Warwaruk, interview, 1998.
[46]Ukrainian Cheremosh Society, "1998 Cheremosh Dance Festival Program", 1998.

The second subsection governs the length of time a given dance number can take:

Solo	2 minutes
Duet	2.5 minutes
Small group	3 minutes
Medium group	4 minutes
Large group	5 minutes
Open category	5 minutes
Open character category	5 minutes[47]

Should a number run over the designated time limit there are rules governing the penalty:

> Each performance will be timed from the Dancers first movement until the time the dancer leaves the stage. Time limit includes; entrances, exits and bows. If a routine goes over the time limit the teacher/school will automatically be fined $50.00. For every additional 30 seconds the routine goes over another $50.00 will be added to the fine. The student will be adjudicated only if the fine has been paid. If the fine is not paid the routine will not be adjudicated and the entire school will not be allowed to continue in the Festival until the fine is resolved.[48]

Aside from the qualifications of the adjudicator, the second most important factor which affects the success of the Festival may be whether or not the Festival runs on time.. If the Festival is running late it can become problematic for younger dancers because the last entries of the day could be staged as late as 11:00 p.m. If the Festival is running early this could also be a problem. Groups of dancers may not have yet arrived and cannot be rightly disqualified if their category runs early (On the other hand the rules state that a

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[47]Ibid.
[48]Ibid.

competitor should be in the practice room two categories before his own.)

The third subsection of the rules and regulations deals with the actual performance. This subsection governs what type of medium music is played on, where a dancer can rehearse, photographing, and the movement of dancers and other individuals:

- A cassette sound system will be operated by the Festival Committee members. Only cassettes will be used.

- Please indicate whether music needs to be faded or not.

- Cassettes must be reported to the music committee member 2 categories prior.

- Rehearsals on stage will not be permitted. Practice will be permitted in the lobby's rehearsal hall.

- All competitors must be escorted by the designated runner [which is termed gopher on the volunteer sign up sheet and the volunteer handbook (J.G.)] from the rehearsal hall. Competitors must be ready to perform at least 2 categories prior to their scheduled time.

- No talking back stage will be permitted. Abuse of this rule could result in the disqualification of the competitor(s).

- Parents or Non-competitors will not be allowed backstage at any time during the Festival.

- No prompting by anyone (including teachers) is permitted, competitor(s) may be disqualified.

- No one will be allowed to enter or leave the Auditorium while a competitor(s) is dancing or during adjudication.

- Parents or Non-competitors must be seated at all times while in the Auditorium. due to fire regulations everyone must be have a seat or the Festival will not be able to continue until everyone is seated.

- Due to Arden Theatre Policy, use of FLASH CAMERAS, VIDEO CAMERAS/RECORDERS, in the Auditorium is not permitted.

- At no time, is any audience member permitted to approach the stage with the intent of making contact with the competitor

- After competitors have completed their routine they must remain backstage or in the designated area, lined up, and ready to be brought back on stage for adjudication.[49]

The fourth subsection deals with the marking system and the responsibilities of the adjudicator:

All routines will be marked according to the following:

90% and over	Gold Medal
85-89%	Silver Medal
80-84%	Bronze Medal
79% and under	Merit[50]

The adjudicator is given the same set of rules as the teachers. The rules are discussed with the Adjudicator in advance of the festival to ensure that the Adjudicator understands the marking system thoroughly. During these discussions, the Adjudicator is advised to mark the competitor(s) based on performance only. That is, factors such as music, costuming, and choreography are not to be considered when marking the competitor(s) as they are not always controlled by the competitor(s). However, the adjudicator will have a chance to comment of these items on the adjudication sheet.

Furthermore, it is stressed to the Adjudicator that this is a Festival. The primary objective is to provide an opportunity for children to perform and further their dance education. The Festival Committee stresses at all times that the atmosphere of the Festival is to be a positive experience.

It must be pointed out that once the Adjudicator starts the Festival and adjudication, he/she determines a standard. The Festival Committee has no jurisdiction in changing his/her standard.

ALL DECISIONS OF THE ADJUDICATOR WILL BE FINAL

NO ONE AT ANY TIME, WILL BE ALLOWED TO APPROACH THE ADJUDICATOR TO DISCUSS MARKS, RESULTS OR COMMENTS. ALL COMMENTS/COMPLAINTS SHOULD BE DIRECTED TO THE FESTIVALS COORDINATORS.[51]

As one can extrapolate from the above rules, the Cheremosh Festival is a highly structured event. There are guidelines governing many aspects of the competition, from the length of performances, to when audience members can talk with the adjudicator or competitors.

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[49]Ibid.
[50]Ibid.
[51]Ibid.

There is a structure in place to try ensure that fairness and equality is maintained between the competitors. For example, five year olds only compete with other five year olds, and routines that might fall out of the "regular" categories are to be put in the open categories where it is understood that a wide variety of styles may be represented.

The rules also reflect an attitude that tries to minimize the effects of competition. All participants get either a medal or a merit award, no participant goes home without some recognition of the effort which was put forth. The rules also focus the attention of the adjudicator on the performance of the dancer. The dancer is not judged on the costume, music or choreography because the dancer does not always have control over those elements. The dancer is supposed to be judged solely on the performance and his/her merit as a dancer. The rules and regulations for the competition provide the underlying foundation on which the structure of the festival rests.

As demonstrated by the above description the Cheremosh Dance Festival is quite a multi-faceted entity. A large team of volunteers are committed to enable a large population of young Ukrainian dancers to have an opportunity improve their quality of dance.

Chapter 4 - 50th Anniversary Jubilee Congress in Mundare, 1941-1942 A Commemorative Event

The aim of this chapter is to paint, with a wide brush, a description of the celebrations which took place in Mundare, Alberta in 1941 and 1942. Descriptions of the sporting events, church services, political speeches and performances of choirs and dancers serve to give the reader a flavor of what this commemorative event was like. From these elements it will become clear what the functions of this event were - a celebration of Ukrainians in Canada, and a demonstration of Ukrainians asserting their Canadian identity. This description also serves to show that the displays of dance and choir were presented within a non-competitive context. This serves as a starting point for illustrating a comparison of degrees of competitiveness in chapter six.

Near the turn of the century, a combination of the poor conditions of western Ukraine and the need of the Canadian Government for quick and sustainable colonization of the western prairies sparked a vast immigration of Ukrainians to Canada. In 1891 two men from the village of Nebyliw in western Ukraine, Ivan Pylypiw and Vasyl Eleniak, made their first trip to Canada. Returning to their village they told others about what they saw: open prairie, lakes, adequate timber; all essentials for agricultural life. In 1892 after convincing six other families to join them, Pylypiw and Eleniak established the first permanent Ukrainian settlement on the prairies. Eventually, the East Block Settlement extended from Edmonton to the Saskatchewan border. By the time World War I

broke out, there were an estimated 170,000 people of Ukrainian background living in Canada. 94% of these people chose to settle on the prairies.[52]

By 1941 fifty years had passed since Eleniak and Pylyiw had arrived; the Ukrainian community saw a milestone was on the horizon. Since the 1930s, the Basilian Fathers, based in a monastery at Mundare, had been organizing a congress held during the first weekend in August. Each congress had a specific theme. For example, in 1933 the Basilian Fathers held a "Eucharistic Congress" and in 1939 the theme was "Ukrainian Youth."[53] They decided that August of 1941 should mark the opening of the celebrations for the 50th Anniversary of Ukrainian immigration to Canada, while a year later in 1942 the closing ceremonies concluded the year long commemoration. The opening in 1941 had a particular somber tone:

> The programme, which has been prepared by the Basilian Fathers of Mundare, has a distinctive religious tone as befits a solemn time of thanksgiving and gratitude to God for placing the people in a land where liberty prevails and where the actual realities and horrors of war are unknown. This is peculiarly suitable at the present time, when their old homeland is being over-run and devastated by hostile armies.[54]

The activities held to commemorate the immigration to Canada in many ways sought to recognize the pioneers who had persevered and settled the west. Saturday was called "Pioneer's Day." Divine Liturgy was celebrated in the morning with a number of high

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[52]Michael H. Marunchak, *The Ukrainian Canadians: A History* (Winnipeg: Ukrainian Academy of Arts and Sciences (UVAN), 1982), 63.
[53]Fr. Severian Yakymyshyn ed., *Mundare Yesterday and Today* (Toronto: Basilian Press, 1969), 144.
[54]*Vegreville Observer*, July 30, 1941.

ranking Ukrainian Catholic Church clergy distributing the sacraments. After the liturgy was delivered, special prayers were said for pioneers who had died. "Soon after the service 210 older pioneers made their way to the National Hall where there was a banquet in their honour."[55] The program at the National Hall was comprised of speeches from various dignitaries:

> Pioneer's Day, first day of the congress was featured by a solemn high mass for pioneers and a special banquet in the afternoon. Guest speakers at the banquet were Anthony Hlinka, M.P. and William Tomyn, M.L.A.[56]

Sunday's events were of a similar nature. The day began with a "special pontifical high mass at the Grotto delivered by His Excellency Basil Ladyka, D.D."[57] The Liturgy was sung by a large children's choir. The Ukrainian press reported that 2000 children had rehearsed for the event and that approximately 250 participated in the singing of the Liturgy. During the Liturgy, in his sermon, Father I. Lasiuk spoke about Ukrainian Canadian involvement in the war: "As the pioneering Ukrainians gave life for the things which are right, all Ukrainians who have adopted Canada as their home should be ready to do the same."[58] He further stated:

> We are resolved that those who died did not die in vain. It is up to the Ukrainian people to see that they under God, shall be given a new birth of freedom, and that this great dominion be God's most blessed country.
>
> Ukrainians stand ready to promote this country's fortunes at the sacrifices of all their resources of human life and earthly possessions.
>
> We approve of the course our country has taken in this present crisis and we would have her take no other. With all our strength and

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[55] *Ukrainian News*, August 5, 1941.
[56] *Edmonton Bulletin*, August 4, 1941.
[57] *Edmonton Bulletin*, August 4, 1941.
[58] *Edmonton Bulletin*, August 4, 1941.

> mind and heart, we pray for the victory to the arms of our country and her gallant allies.[59]

Additionally, His Excellency Bishop Ladyka spoke in Ukrainian about the "accomplishments in religious and national fields of the Ukrainians in their 50 years in Canada."[60]

After the Liturgy there was a parade to "Ukraina Park" where there was lunch. Unfortunately, due to the rain that day, most people were forced to eat in their cars or under trees.[61] At two o'clock Lieutenant-Governor General J. C. Bowen arrived and was seated with various dignitaries including the first pioneer Vasyl Eleniak. The Lieutenant-Governor then spoke for fifteen minutes lauding the contributions of the Ukrainians:

> He praised the Ukrainian people for their cultural contributions to Canada and stressed their loyalty to the country of their adoption. He spoke on the part they were playing in Canada's war effort and said all should strive to strike a blow for freedom.[62]

The Lieutenant-Governor was further quoted as saying:

> The pioneers who came to this country seeking freedom guaranteed by the constitution, fulfilled their duties as citizens to a great degree of efficiency. This tradition has been carried on by the younger Ukrainians who have indicated their appreciation of Canada and their loyalty to its sovereign, by their unflinching support in the present conflict.
>
> In Canada you have found the right to worship as you please, and you are molested by none. Your Homeland has been overrun and we will not rest until despotism and dictatorship have been driven from those countries which have been crushed under the heel of oppression, and the people are restored to their places and free men and women.[63]

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[59] *Vegreville Observer*, August 6, 1941.
[60] *Vegreville Observer*, August 6, 1941.
[61] *Ukrainian News*, August 12, 1941.
[62] *Edmonton Bulletin*, August 4, 1941.
[63] *Vegreville Observer*, August 6, 1941.

After the Lieutenant-Governor's speech, although it was still raining, he gave some indication that he would like to hear the choirs sing. In spite of the rain the choirs performed. "One chorus, dressed in red, white and blue patriotic colors sang 'There'll Always be an England.'"[64] After the Lieutenant-Governor departed, about 500 people assembled at the National Hall to hear more from the choirs and some speeches. It is noted in the Ukrainian press that a Silver Cup was awarded to the best choir, one from the National Hall in Edmonton.[65] "A closing dance in the town hall ended the two-day celebration."[66] The weekend of celebration in 1941 served to honour and praise the contribution of the Ukrainian pioneers in a dignified, solemn manner.

The celebration in 1942 was somewhat more diverse in content and activities. The closing celebrations began on Saturday, August 1. Saturday was dubbed the "Sports Day" and according to the program published in the *Ukrainian News* there were various games and prizes (see Figure 1.)

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[64]*Vegreville Observer*, August 6, 1941.
[65]*Ukrainian News*, August 12, 1941.
[66]*Vegreville Observer*, August 6, 1941.

Figure 1. From *Ukrainian News*, July, 1942. "Jubilee Congress - The Conclusion of the 50th Anniversary of Settlement."

Великий Ювілейний Конґрес

НА ЗАКІНЧЕННЯ 50-ЛІТЬОЇ РІЧНИЦІ ПОСЕЛЕННЯ

відбудеться

У МОНДЕРІ В ДНЯХ 1-го І 2-го СЕРПНЯ, 1942

ПРОГРАМА

Субота: 1-го серпня: ДЕНЬ СПОРТУ —

ПОЧАТОК О ГОД. 1-ій ПОПОЛУДНІ

Різні гри; Забави; Перегони для молоді. Нагороди для побідників. — Вечером: Забава на великій сцені в Українському Парку.

Неділя, 2-го серпня: ЮВІЛЕЙНИЙ ДЕНЬ —

Початок о 9-ій годині рано

СЛУЖБА БОЖА, що її співає збірний діточий хор зі всіх парохій.

Год. 12.15: Величавий похід усіх парохій вулицями міста Мондеру. Похід замикають особливіше прикрашені ювілейні фльоати з приводу 50-ліття з величавою дефілядою перед представниками канадійської держави.

Потім обід з перекускою в Українському Парку.

ПОПОЛУДНЕВА ЧАСТИНА

Год. 2: Отворення Конґресу.
Промови найвищих представників держави, провінції.
Концертовий виступ альбертійських хорів.
Інструментальні орхестри з Мондеру, Гиллярду.
Спів артиста-співака МИХАЙЛА ГОЛИНСЬКОГО.
Народні танки українських дітей.
Рухливі вправи сотоК української молоді на площі.
Український балет під пров. п. Амвросія Головача.
Акробатичний виступ українських юнаків.
Вручення дипльом відзначення для української шкільної дітвори

ВЕЧЕРОМ

Велика розіграшка тикетів. — Вечірня забава на сцені в Українському Парку. — Штучні бенгальські вогні.

Цілий цей концерт відбудеться на особливіше збудованій естраді в Українському Парку з амфітеатрально підвищеними місцями на кілька тисяч осіб.

Довгі приготування кажуть сподіватися, що цей Ювілейний Обхід з приводу закінчення 50-ої річниці поселення мав би бути одним із найвеличавіших досі відбутих торжеств.

Тому запрошується на цей концерт людей не тільки з Альберти, але із дальших сторін Канади.

ЗАВВАГИ: Кожна парохія повинна мати свій гарний напис — Марійські Дружини повинні мати свої Марійські одяги — Товариства повинні мати свої відзнаки Пластуни чи їм подібні товариства нехай виступають у своїх строях. Лиш ті діти повинні бути в одностроях, що виступатимуть з вправами.

Не спізнитися на Конґрес! Наперед все собі приготуйте!

ДО ПОБАЧЕННЯ В МОНДЕРІ!

ЮВІЛЕЙНИЙ КОНГРЕСОВИЙ КОМІТЕТ.
ОО.. ВАСИЛІЯНИ З МОНДЕРУ.

GREAT JUBILEE CONGRESS
celebrating the end of 50 years of settlement
will be held
in Mundare on the 1st and 2nd of August, 1942

PROGRAM
Saturday: 1st of August: Sports Day -
beginning at 1:00 pm
Different games, foot races for children, prizes for winners
In the evening: dance party on the large stage in Ukraina Park

Sunday: 2nd of August: Jubilee Day -
beginning at 9:00 am - Divine Liturgy, to be sung by a collective childrens choir from all parishes
12:15 pm - Grand Parade of all parishes through the Town of Mundare. At the end of the parade will be specially decorated jubilee floats with a 50th anniversary theme, with great masses marching before officials of the Canadian government.
Then lunch at Ukraina Park

AFTERNOON EVENTS 2:00 pm

Opening of the Congress
Speeches from the various levels of governments
Entertainment by various Alberta choirs
Instrumental orchestras from Mudare and Hillard
Vocal artist - MYKHALO HOLINSKY
Folk dances by Ukrainian children
Gymnastic demonstration by hundreds of youth on the fairgrounds
Ukrainian ballet under the direction of Ambrose Holowach
Young men's acrobatic demostration
Awarding of dipolomas for children of Ukrainian school

EVENING EVENTS

Ticket sales for raffle, evening dance party at the stage in Ukraina Park, then fireworks

All of these concerts will take place on a specially constructed platform in Ukraina Park with raised seating for several thousand people

The long preperations indicate that we are expecting that this Jubilee procession under the theme of 50 years of settlement should be up to this point the grandest of celebrations.

Therefore we invite people not only from Alberta, but from across Canada for this concert

Attention: Every parish should have their own colorful sign - Marinski Dryzhyny should have their uniforms - Tovarystva should have their sign - Members of Plast and similar groups should be visible in their own uniforms. Only those children participating in the exercises should wear their uniforms

Don't be late for the Congress! Prepare everything beforehand.

Until we meet in Mundare.
Jubilee Congress Committee Basilian Fathers from Mundare

Sunday began at the Mundare train station. A special train from Edmonton brought 250 guests to the congress. The mass of people then moved to the Basilian Father's Grotto where a special Liturgy was conducted by the Bishop and monastics. The Liturgy was sung by a choir of hundreds of schoolchildren from various parishes in north-eastern Alberta. Following the service, a parade of 2000 people representing various communities in north-eastern Alberta made their way to the train platform. Here they were greeted by various dignitaries representing the federal, provincial, municipal branches of government as well as officials of the Ukrainian Catholic Church. As part of the parade there were three floats. The first float depicted the old pioneers through a replica of a mud plastered, thatched house. Riding on the float was Vasyl Eleniak, recognized as the first pioneer, and Mr. Litovsky the first Ukrainian to volunteer to the Canadian army in 1914. On the second float was a more modern house surrounded with young people, symbolizing the progress that the Ukrainians had made in their new home. The third float carried Ukrainian men who were serving in the Canadian Army.[67]

The afternoon concert section of the program was scheduled to start after 2:00 p.m. Choirs representing the communities of Mundare, Vegreville, Chipman, Myrnam, (New)Kiew, Borshchiv, and Radway participated. There was also an intercommunity youth choir. Folk dancing groups representing communities of Vostok, Vegreville, and Vilna, and Edmonton were in attendance. Music was provided

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[67]*Ukrainian News*, August 4, 1942.

by two orchestras, one from Edmonton and a local group from Mundare.[68]

In addition to local entertainers, there were also some guest performers. The first guest group was a quartet of singers from Toronto who performed before the main soloist. The soloist was the famous Ukrainian tenor Mykhailo Holinsky:

> It is without a doubt that the greatest attraction of the concert was the great Ukrainian singer - Mykhailo Holinsky, who honoured this historical day with a few wonderfully performed songs to the accompaniment of Ambrose Holowach.[69]

The concert program concluded with the mass youth choir singing. The concert program and the Divine Liturgy during the morning were broadcast on CFRN radio Edmonton.

In order for an event of this nature to be successful, much preparation was needed. The monks were the coordinating body for the event but details of organization and decision making can not be ascertained at this time.

The Mundare Congress was a basic showcase of Ukrainian culture. This event in many ways was similar to the current Ukrainian cultural festival in Vegreville, but not in such an institutionalized fashion. The concert program was a mix of music, dance, song and political oratory, which by the published program probably lasted a few hours. From the range of speeches which were presented and especially the floats which were used in the parade, this event had a specific overall message. One purpose was to recognize and commemorate efforts of the pioneers for their

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[68]*Ukrainian News*, August 4, 1942.
[69]*Ukrainian News*, August 4, 1942.

diligence and sacrifice in settling the west. Secondly, to assert the Ukrainian community's loyalty to Canada, especially in 1942, as Canada was by that time committed to the war in Europe.

Chapter 5 - Event Analysis

Thus far, descriptions of a number of different performing events have been presented. The aim of these descriptions is to give the reader an impression of the historical background of Ukrainian performance in Canada. The Mundare Congress involved a non-competitive performance and had a very specific function. The Cheremosh Dance Festival was a competitive performance event with a different but specific function. A third performing event will be presented here; the Western Divisional Figure Skating Championship. The inclusion of this event is useful for contrastive purposes because it provides an example of an event in which ethnic symbols are not largely present, plus it provides examples of a elaborate organizational structure.

Each of these performance events were celebrating some aspect of a larger community's dynamic. That is to say, these celebrations, in some ways reflect the whole community. Celebration itself is a complicated phenomenon. Frank Manning identifies four main features of celebration:

> First, celebration is performance; it is, or entails, the dramatic presentation of cultural symbols. Second, celebration is entertainment; it is done for enjoyment - for the fun of it - however much it is tinctured, consciously or unconsciously, with ideological significance or pragmatic intent. Third, celebration is public. The word itself means, *inter alia*, to proclaim openly to achieve renown. Celebration socializes personal meanings, enacting them on the street, on the stage, in the stadium. There may be an admission fee, but there is no social exclusion. Fourth, celebration is participatory. Increasing professionalism notwithstanding, celebration actively involves its constituency; it is not simply a show put on for disengaged spectators.[70]

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[70]Frank Manning, "Cosmos and Chaos: Celebration in the Modern World" in *The*

One goal in providing the detailed descriptions of the Mundare Congress and the Cheremosh Dance Festival was to prepare the reader for an examination of the underlying structure which provides the framework from which these events can function. The structure is significant in that it provides the skeleton, or a point from which an event can start and then ultimately achieve its goal. In analyzing the structure of these events, five structural elements will be considered: time of year, activities, the motivations of participants, the venue, and the organizational aspect.

The "time of year" of the Mundare Congress was the first weekend in August. There are a number of reason the organizers of the congress may have chosen this date. It is important to remember that the majority of the people who attended this event were farmers and workers from the surrounding communities. Since the beginning of August was at the end of haying season, and a few weeks before harvest, most farmers would not have been inconvenienced by the day. Also the timing of the event avoided Lenten periods, when dances or other activities would have been prohibited. This most certainly affected community support and attendance.

The timing of the Western Regional Championships was quite important because the championship needed to be held by a certain time in order for successful competitors to prepare for the national competition. The National Championship can be held no later than

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Celebration of Society: Perspectives on Contemporary Cultural Performance. (Bowling Green: Bowling Green University Popular Press, 1983).

"the first Sunday following January 31st of the current skating year."[71] Therefore according to the Canadian Figure Skating Association Rulebook, divisional Championships "shall be completed on or before the 15th of December"[72] allowing time for the winners of the Divisional Championships to prepare for the Nationals. The Cheremosh Dance Festival was held in May. Initially it was held during the Victoria Day long weekend, but was moved to the Mother's Day weekend because parents of competitors wanted to have the long weekend for holidays.[73] Another reason for having this event at this time is that the Ukrainian dance season is nearly finished. Therefore groups have finished learning their dances and the Festival provides a convenient opportunity for the dancers to perform.

The scheduling of the event in each case was set to maximize the possibility for members of the community to join the celebration. The date of the events in these three cases coincides with the ending of a work period: "It [the festival] comes usually at the end of the community's main work season..."[74] In all the cases the event marked the ending of a period of intense productivity. For farmers, haying was one of the primary means to ensure that there would be enough feed for the winter livestock. For dancers, May typically brought a slowdown in rehearsals and performances, while for skating, November determined if certain competitors would continue

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[71]Canadian Figure Skating Association, Official Rulebook, 5*47.
[72]Ibid., 5*41.
[73]Corrinne Warwaruk, interview by author, tape recording, Edmonton, AB., 05/17/1998.
[74]A.W. Sadler. "The Form and Meaning of the Festival" in *Asian Folklore Studies*, 1969, XVIII, 1, 1969, 1-16.

on to the National level. In all the cases the time of year was a major factor in the success of the event.

In each of the examples there were a variety of different people who attended or participated in the events. In Mundare there were four identifiable groups of people. The monks, who organized the event; the performers, some of whom were community artists while others were professional artists; spectators, people who watched the event; and special guests such a politicians and church officials. The participants at the Divisional Championship were represented by the organizers and volunteers; skaters; parents/family members; and the judges. Participants at the Cheremosh Festival were similarly represented by organizers/volunteers; dancers; parents/family; and the adjudicator.

The "activities" which took place at the Mundare Congress were quite varied. There were recreational activities: sports events, races, games, and social dancing. Political speeches, mass church service, a concert with folk dancing and singing, and a parade which illustrated the progress the Ukrainian people had accomplished, comprised the formal activities of the Congress. Combined, these activities contributed to the creation of an event which appealed to a wide variety of people.

The activities which made up the structure of the Divisional Championship were quite different. The main activity around which practically all other activity revolved was the skating. Almost all of the other activity which happened at the championship was in place to facilitate the skaters. The flooding of the ice, the management of the music, the judging and reporting systems, transportation and

accommodation were all in place to ensure that same level of comfort and fairness was given to all the skaters. At this event, the activity of the audience was more passive. In contrast to the skaters and judges, the audience had a limited role in participating in the event.

The activities at the Cheremosh Dance Festival were focused on Ukrainian dancing. All of the many competitors, the adjudicator, the parents and much of the audience attended the Festival because they were some how interested in Ukrainian dance activity. As opposed to the Mundare congress which strove to involve people of varying interests, the Cheremosh Festival caters more narrowly to the dance community. The Mundare congress also had activities which were community type activities. That is to say that members of the community at large could participate without any formal training in the activity. Playing sports, walking in the parade, listening to the speeches, or attending the church service all provided opportunities for attendee's of the congress to become involved. At the Cheremosh Festival the majority of the activity is split between the dancers performance and the adjudicators comments. Therefore the Cheremosh Festival is more of an in-group type of activity rather than a larger community activity. In reality only specialists can participate. In many ways the activities at the Mundare congress were participatory, while the activities at the Cheremosh Festival allowed for more passive spectators. At Cheremosh the competitors and the adjudicator provided the activity for the audience while at Mundare the audience was much more involved in the event. The activities at Mundare allow for more community participation while

activities at the Cheremosh Festival limit the activities to a group of specialists.

The "motivations for attending" basically seeks to provide an explanation as to why people attended these events. The event in Mundare attracted people from a wide cross-section of society:

> At the congress there were old work worn pioneer men and women, who perhaps came for the last time to witness a large Ukrainian celebration, there were men and women, strong, beautiful and vivacious, there were also young people, farmers, workers, intellectuals, both secular and clerical. There were Ukrainians and non-Ukrainian invited guests which took part in our large jubilee celebration.[75]

The group of special interest here is the non-performing participants of the event. What is significant about the participants is not whether they were farmers or doctors, or in present day computer technicians or astronauts but what are their motivations for attending the event. In Mundare the celebration was about asserting the role that Ukrainians played in opening the western prairies, and about educating people (Ukrainians and non-Ukrainians alike) as to who and what the Ukrainian-Canadians were all about. The people who attended the Mundare Congress were not overly concerned with who was the best dancer or singer; their concern was more directed at trying to highlight the Ukrainian community's contribution to building Canada. Ukrainians in 1942 attended the congress out of a need to validate their contribution to Canada.

The "motivations for attending" the Western Divisional Championship were largely focused on interest in figure skating. The audience attended this event because they were interested in the

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[75]The Light (Svitlo) September 15, 1942.

sport. It is true that some of the participants had some affiliation with the skaters, such as family members etc., but likely not as many as in the Cheremosh Festival. For the Western Divisional Championship there were 160 competitors from across western Canada, whereas at Cheremosh there were 2600 mostly from northern Alberta. Many of the spectators at the Cheremosh Festival were family members and generally could attend because of proximity to the event. Figure skating has a broader appeal and in many ways is connected with popular culture and mainstream Canadian media. This has given figure skating exposure to a larger audience which Ukrainian dance does not enjoy. The Canadian Figure Skating Association reports that:

> Figure skating is number one in North America in terms of viewer popularity among adult women and is the second most popular sport in Canada overall. 50% of all women are strong followers of the sport.[76]

The media attention which the sport has received over the years, including the Olympic accolades and the "superstars" which Canada has produced, all serve to draw people to the sport.

People came to the Cheremosh Festival because it was a forum where Ukrainian dancers could assert and hone their skills. Here people want to know who was the best dancer, who ran the best school, where can they get cheaper boots for their child. These are the reasons that people came to the Cheremosh Festival. With commemorative events such as Mundare, much of the motivation for participating can be attributed to a universal theme or some historical milestone which appealed to a large cross-section of the

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[76]CFSA Local Sponsorship Proposal.

community. Amateur dance and skating events interest quite a specific community and did not have the appeal that a larger community event would have provided.

The fourth structural element is "venue". The location of the Mundare Congress was significant. The Town of Mundare was centrally located in terms of accessibility for the Ukrainian community. People came from Edmonton or the eastern communities with relative ease. In some ways the venue also contributed to the context of the event. In Mundare the event was held out of doors. The church service was outside, as were the concert and the evening social dances. This outdoor venue gave the event an informal tone. People are free to move about at will, visit with friends or family, stay and watch the concert or leave and return later. Having the freedom to move and choose how to participate reinforced the informal aspect of the Congress.

The venue for the Western Divisional Championships was an indoor ice arena. For the Western Divisional Championship the competitions were held in the Agricom at Edmonton Northlands and the Clareview ice arena. Skating requires ice and this limited the choice of the venue for this event. Also, the Canadian Figure Skating Association had specific requirements as to the quality of the amenities which were used for the event. The venue had to meet a number of technical requirements for the championship. The proper sized ice surface, a high quality sound system, facilities to house the various operations and accounting activities all were considered when a venue was chosen. Basically, the technical requirements for the venue must be the same as a competitor would encounter at the

national level. This ensures that the results of the competitions across the country reflected skating performance rather than facilities at the respective events.

The Cheremosh Festival was held in a theatre located in St. Albert, a smaller city on the outskirts of Edmonton. This theatre was relatively convenient for most of the volunteers and participants. There was ample free parking and the facility was adequate to meet the demands of the Festival. That is to say that it had the high quality amenities such as a performance area with wings for entrances and exits, stage lighting, and a proper sound system.

Within the context of the theatre, people were expected to behave in a manner in accordance with social norms which govern behavior in such a venue. People were not encouraged to talk; movement was restricted to breaks in the program; flash photography was disallowed as it may have distracted the dancers; and people could not stand in the aisles because of fire regulations. The context of the theatre influenced the behavior of the audience.

In terms of discussing the venue at which each of the events were held, Mundare is of particular interest because it was held out of doors. The other events had their venues chosen for a particular reason (skating requires ice, stage dance needs a stage) which in part contributed to their context, Mundare's context was largely created by the organizers and participants.

The fifth structural element is "organization." Organization in this instance refers to the activity of the organizers and the structures they used to effectively produce their event. As mentioned in chapter three, Mundare's organizational element could

not be reconstructed in detail. Based on the available information it seems to have been relatively informal.

Conversely, the Western Regional Figure Skating Competitions was a highly organized event. As briefly outlined below, numerous sectors coordinated to present the event in a timely and efficient manner. To aid in completing this task the CFSA provided the regional managers with a complete set of plans which outlined the organizational structure of the event; this was the "Volunteer Team Guide."

The guide is broken into six sections: TEST (The Skating Events Trust[77]), event information, finance team, venue team, hotel and transportation/volunteer team and local sponsorship and promotions team. The guide is approximately 250 pages long. It is filled with flowcharts outlining organizational hierarchy, job descriptions of volunteer duties, lists of equipment required for each area, sample forms which were to be used, sample sponsorship packages to aid local committees in gaining support, and charts which indicated responsibilities of the host organizing committee versus the responsibilities of the TEST team. It would be impossible in a few sentences to describe the depth and detail that was included in this guide. An example of the details which this guide covered, might be best understood by the following: "Ensure that any flowers sold in the rink are completely wrapped in coloured cellophane (yellow or green). Clear cellophane gets lost on the ice."[78] Suffice to say that

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[77]The Skating Events Trust is a branch of the Canadian Figure Skating Association which provides technical support to host clubs sponsoring the championship. People who work in this branch are paid employees of CFSA.
[78]CFSA "Volunteer Team Guide" section: Hotel & Transportation/Volunteer Teams, subsection: Flower Retrievers.

practically all aspects of a skating competitions are covered in this manual.

Organizationally, this event was carefully planned. Much of the success of the event depended on the planning and commitment of the people involved. Overall there were twenty-two volunteer positions to fill, some requiring more than one volunteer per job. The following is a list of the volunteer positions.

Co-Chairs

Treasurer
- Local Sponsorship

Venue
- *Operations* [Director]
  - Ice Maintenance
  - Music Players
  - Announcers
  - Judges Liaison
  - Accountants Liaison
  - Print Production
  - Awards/Ceremonies
  - Medical
  - Communications
  - Ice Captains/Caddies

Hospitality
- Registration
- Music Librarian
- Transportation
- Clareview Arena
- Banquet/Boutique
- Information tables
- Decorations

Promotions
- Program/Poster
- Publicity/Media
- Tickets
- Webmaster

Volunteer Recruitment[79]

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[79]Canadian Figure Skating Association, *1999 Bank of Montreal Divisional Skating Championships - Western* (Program Book), 4.

Six volunteer positions will be described in some detail. The titles of the remaining seventeen jobs are quite self-explanatory and do not require further description.

The co-chairs are responsible for overseeing of the entire event. Aside from the coordinating the entire event, the co-chairs are on site to handle any problems that might arise in the course of running the event.

The "operations [director]" representative was basically responsible for all that happened at ice level: moving the skaters from the dressing room to the ice surface; keeping the ice in good skating condition; copying schedules and protocols as the draws were made. The order of performance of skaters was compiled on the day of the event. Ice maintenance also fell under the direction of operations and is quite straight forward. An employee of the ice arena who operated the Zamboni and flooded the ice at designated intervals. Prior to each flooding, a team of five or six volunteers with buckets of snow walked on the ice surface looking for deep gouges in the ice. They dropped handfulls of snow in each gouge and packed it in with their boots. The ice was then flooded by the Zamboni leaving the ice surface perfectly smooth.

The ice captains were basically responsible for making sure that the competitors made their way to the ice surface in time for their event. At times the ice captains have had to personally monitor the dressing rooms because competitors can become too aggressive. Personality conflicts have been known to erupt before skaters competed. Over the course of the weekend over 300 volunteers worked at the 1998 Western Divisional Championships. The

organizing committee asked for a commitment of at least twelve hours from each volunteer. This amounts to approximately 3600 volunteer hours during the course of the weekend. This does not include the pre-planning which was needed to bring the event to readiness. The total hours worked on this project would be close to 4500. When asked what makes a good competition different from a poor one Sheila Wheatly responded: "good food and good transportation."[80] As many of the volunteers are committed to working twelve hours, they would be certain to appreciate the good food.

As detailed in chapter three, the Cheremosh Festival was also a highly organized event. The Festival has also become more bureaucratized over time. In 1998 manuals were printed to outline the duties of each of the volunteer positions. Also a volunteer dress code was introduced. A less bureaucratic structure would have been detrimental to the Festival. 2600 children cannot be counted upon to always be ready and on time. The stringent regulations of the Cheremosh Festival allow the organizers to best handle the number of entrants which participated. Moreover the fourteen rules which govern the Festival are in place to ensure that all of the competitors are treated fairly. The organization of the Festival is quite rigid, in order to keep the event running smoothly and on time.

The contrast in organization between the Mundare Congress and the Cheremosh Festival is quite pronounced. In Mundare, the organizational structure seemed flexible, whereas the organizational structure for the Cheremosh Festival is quite rigid and prescribed.

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[80]Wheatly, interview, 1998.

Events which are mainly celebrations or showcases of Ukrainian arts can be seen as having a different organizational structure than formal competition. Conversely, the Cheremosh Festival and the Western Divisional Championships are quite close. They are both quite prescriptive in that their organizational structures exist to facilitate the fairness of the competitors.

The structural elements discussed have shown that there are differences between the Mundare Congress, the Western Divisional Championships and the Cheremosh Festival. These structural elements are the skeleton on which the function of these events reside. Here the structure has provided us with further insight into the events. It has been demonstrated that although these events deal with performance and celebration, the manner in which these events are created and executed varies greatly. It is from these variations that further information can be gathered as to the function of these events.

Two of the functions of the Mundare Congress were to "remember their ancestry and to honour their Canadian pioneers."[81] The third function was to demonstrate that the Ukrainian community was indeed progressive and contemporary. This was an attempt to breakdown stereotypes that Ukrainians were "garlic eaters" and "bohunks." Considering that the 1942 Mundare Congress was the closing ceremony for a fiftieth anniversary of settlement, it served as a springboard to increase the recognition and acceptance of the Ukrainian community in Canada. The fourth function was to assert

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[81]National Film Board of Canada, "New Home in the West" (filmed 1942), *Legacy to a New Land: A Celebration of Ukrainian Settlement in the West,* 1991.

the idea that Ukrainians were as "Canadian" or as "patriotic" as any other group on the prairies. The Congress functioned to demonstrate that Ukrainians in Canada were loyal and just as valuable to the Dominion. This patriotism was not merely symbolic because between 35,000 and 40,000 Ukrainians had volunteered for the Canadian armed forces during the Second World War.[82] This was openly demonstrated in the float which carried the Ukrainian soldiers, but also in smaller ways. The performance stages were decorated with Union Jacks, greetings from the Prime Minster and the Premier were read, political representatives attended to help demonstrate that Ukrainians were interested in the running of their new country.

To summarize, the functions of the Mundare Congress were three fold: firstly, to recognize and honour the pioneers, secondly to educate others that Ukrainians were progressive, and thirdly, to assert their patriotism for the nation.

The Western Divisional Championship is a link in a chain of figure skating competitions which leads to the National Championships. This link in the chain of competitions has one primary goal, to find the best skaters in Canada. These competitions function to seek and recognize the best skaters. There are winners and losers, not everybody leaves with an award. The secondary function of the figure skating championship is to bring skaters and people who have similar interests together, but the structure and the function of the event is concerned with evaluating and elevating skaters who show skill, talent and promise. As my informant Sheila

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[82]Orest Subtelny, *Ukraine: A History* (Toronto: University of Toronto Press, 1988), 565.

Wheatly said: "Their [the skaters] reward is advancement to the next level."[83]

The main function of the Cheremosh Festival is to foster and encourage Ukrainian dance. This is achieved in a number of ways. Firstly, the Festival tries to make the idea of competition less stressful to the dancers by giving each participant an award. The marking system is structured so that the adjudicator can give as many gold, silver, or bronze medallions as the dancers merit. If the participant is not within the top three classifications then a merit award is given. This ensures that each person receives something to take home. In this manner the festival tries to dilute the experience of defeat, making the loss somewhat more tolerable. This makes competing less serious because not as much is at stake. Secondly, the Festival functions as a meeting place for people who share the same interests. Instructors and dancers have an opportunity to socialize and share information about Ukrainian dance. The Festival's "green room" is the place where much of this social interaction takes place. One instructor commented that it was nice to be able to have an area away from the dancers where the instructors could eat and socialize without too much distraction.[84] The social aspect strengthens the dance community: "the festival serves to renew the community."[85] This renewal or exchange of ideas helps to keep the instructors and students interested in the dance form. The third function of the festival is to train better dancers. This is perhaps the most

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[83]Sheila Wheatly, interview with author, tape recorded, Edmonton, AB., 12/11/1998.
[84]Gwen Henke, interview with author, tape recorded, St. Paul, AB., 05/23/1998.
[85]A.W. Sadler. "The Form and Meaning of the Festival" in *Asian Folklore Studies*, 1969, XVIII, 1, 1969, 1-16.

interesting function of the festival. Instructors and organizers have agreed that the main function of the festival was to help children become better dancers. They are not primarily interested in promoting culture or tradition, they want dancers to be exposed to a more professional type of performance environment.

To summarize, the three functions of the Cheremosh Dance Festival are: firstly, to ensure that the children have some recognition for their effort, secondly, to allow social interaction which strengthens the festival and the art form, and thirdly to train better dancers by having them perform in a professional venue.

This chapter began with a discussion of celebration. Each of the three events were classified as celebratory events according to Manning's definition of celebration. These events were then evaluated structurally by means of five different criteria: time of year, motivations for attending, the venue, and the organizational aspect. The Mundare Congress was seen to be different than the Western Divisional Championship and the Cheremosh Dance Festival most noticeably with regards to the motivations for attending and organizational structure. Functionally, the Western Divisional Championships and the Cheremosh Dance Festival are more closely related due to their competitive nature, while the Mundare Congress was more of a presentational event than a competitive one.

Chapter 6 - The Cheremosh Dance Festival - Halfway to a Competitive Event

As described in chapter two, throughout western Canada there are a number of competitive Ukrainian dance events. For the purposes of this chapter, "competition" will be defined as: "a social process involving the objective comparison of the performance of two or more individuals against each other or against some other standard of performance."[86] The method of ranking each competitor's standard of performance can reveal further information about each of these events. Framing the Ukrainian dance competitions are the Mundare Congress which had performance, but no ranking, and the Western Divisional Figure Skating Championships which also had performance, as well as a strongly structured ranking system. An examination of the marking system of the Cheremosh Dance Festival and its sister dance events will help to place the Cheremosh Dance Festival on a continuum which ranks the competitive intensity of these events. This will illustrate the level of competition at which the Cheremosh Dance Festival functions in relation to other similar events.

On a basic level, all of the Ukrainian dance competitions share a common structural element, that is the categorization of their competitors. Categories are necessary in these competitions because it subdivides the large number of entries into more manageable groups of similar dances. Dancers are placed into categories based on

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[86]Stephen L. J. Smith. *Dictionary of Concepts in Recreation and Leisure Studies*, 61.

age, gender, number of performers, and style of choreography. Categories are further broken down more specifically by number of performers in a dance - solo, duet and group size (small, medium and large.) The groups are also broken down into categories of exclusively female, male or mixed groups. Lastly, in some cases, the categories are subdivided by ethnographic region, which reflects different styles of choreography, music, costumes and step patterns. The use of these criteria is quite varied from competition to competition. An event by event breakdown on the use of these categories is provided later in this chapter. The use of categorization has the purpose of maintaining a level playing field between the competitors. A competition would not be fair if it pitted a ten year old against a seventeen year old.

In terms of competitive models for Ukrainian dance, three different systems of marking were used in 1998 on the prairies. I have termed these systems as follows: "true competition", "peer dependent ranking" and "individual ranking. The "true competitive" model was used by the Vegreville Pysanka Festival Youth Talent Competition (and until recently the same system was also used at Dauphin). The "peer dependent ranking" system is mostly used by the competitions in Saskatchewan. Lastly, the "individual ranking" system is used mostly in Alberta with the exception of one competition in Saskatchewan, and Dauphin which adopted this model in 1998.

The "true competition" model used at Vegreville is quite simple. Once the competitors have been adjudicated, the top three marks are awarded gold, silver and bronze medals respectively. The

competitors are evaluated by a panel of three judges who recorded their comments and marks on a scoresheet.[87] Competitors are evaluated on two sets of criteria, the first set is - "technique." This includes the following subdivisions: execution of steps, musicality, style and spatial awareness for a total value of 50 points. The second set of criteria is "presentation." This also includes subdivisions of: expression, projection of character, poise, confidence, costumes, props, entrance/exit, conduct, professionalism,, and overall impression for a total value of 50 points.[88] The three judges watch the performance and then confer with each other as to the marks and written comments. These are then recorded on the adjudication sheet which is returned to the dancers at a later time.

In the event that a category has only one participant, then medals are awarded according to the following breakdown: gold will be awarded for a mark of 86 and higher, silver for 76-85 and bronze for 70-75.[89] The Vegreville marking system is a true competition insofar as it only rewards the top three competitors. There are winners and losers.

The "peer dependent ranking" system is different from the true competition model by providing ranges of marks which determine the awards. This model also awards medals on the basis of the performance of other competitors in the category. For example, at the Tavria Ukrainian Dance Festival, gold is awarded for marks of 90 or higher, for silver it is 85-89, and for bronze 80 to 84. If the highest mark awarded is 89, then the competitor is ranked first place

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[87]See Appendix I, 100-101.
[88]Vegreville Cultural Association - adjudication sheet, March 1999.
[89]Vegreville Pysanka Festival - Youth Talent Competition Program 1998.

standing and receives the silver medal because the highest mark falls within the silver range of 85-90. If the second highest scoring competitor receives a mark of 87, he/she is ranked second place standing and receive a bronze medal, (even though they placed in the silver range of 85-90.) If the third highest scoring competitor received a mark of 84, they are ranked third and are awarded no medal, (even though they placed within the bronze range of 80-84.) In this scenario no gold medal is awarded because the highest score falls within the silver range. Hence the name peer dependent ranking, since the award a participant receives is largely dependent on the performance of others in the category.

Many of the organizers of competition which use this award system are also interested in seeing that as many dancers as possible receive medals. To help accomplish this, adjudicators are not discouraged from awarding ties by the organizers of the competition.[90] This allows more than one group to receive a medal in a certain category. Then, for example, a common awarding pattern becomes a tie with the awarding of two gold medals and a bronze. For the most part this type of competition still only give honours for the top three or four competitors in a category.

Organizers of competitions with this type of marking system have developed a strategy to deal with this issue of "under-rewarding competitors" as they see it. Their strategy is to break entries into small categories of only four or five competitors. This increases the chance that more competitors receive a medal for their

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[90]Nahachewsky, conversation, 1999.

performance.[91]. In order to make the competition experience a positive one, many competition organizers use very specific categorization to limit the number of competitors in a given category.[92] If there are six entries in a category and only three medals are to be awarded, the possibility of failure is quite real. A finer subdivision of categories encourages no more than three or four entries per category. This ensures that a high percentage of the competitors will receive medals. The festival organizers see this as a positive situation, as many of the competitors leave with a medal and a feeling of success. For example, a very specific category at the 1998 Desna Dance Festival was "Volyn Girls' Duet - 14 years."[93] This pair was almost guaranteed a medal as there were no other competitors in that category. This very minute subdivison of categories lessens the intensity of the competition. Of the six competitions which are organized in Saskatchewan, five have used the peer dependent ranking system for awarding medals.

The third marking system which is widely used in Alberta is the "individual ranking" system. Medal categories in this system are also determined by a range of marks. The Cheremosh Festival awards gold for marks above 90, for marks between 85-89 silver, and for marks between 80-84 bronze. For marks below 80, participants receive a merit award. There is no direct ranking against peers, as in the previous systems. Here, the mark awarded by the adjudicator determines the medal received directly, regardless of how many others are within that range. Thus, if five

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[91]Nahachewsky, conversation, 1999.
[92]Andriy Nahachewsky, conversation with author, 02/22/1999.
[93]Desna Dance Festival Program, May 1998.

competitors score above 90 in their category, then five gold medals will be awarded. The same criteria is used to award the silver and bronze medals.

Adjudication criteria for the Cheremosh Festival is quite subjective. Basically, the adjudicator had his or her own personal set of standards for evaluating the dancers. The Cheremosh Festival does not have a set of standards which require the adjudicator to mark specific elements. Instead the adjudicator is made aware of the goals of the festival:

> ...it is stressed to the Adjudicator that this is a Festival. The primary objective is to provide an opportunity for the children to perform and further their dance education. The Festival Committee stresses at all times that the atmosphere of the Festival is to be a positive learning experience.
>
> It must be pointed out that the adjudicator has the prerogative to determine the technical standard that will be consistently applied to the competition; the Festival Committee has no jurisdiction in changing the standard.[94]

Once a competitor has completed his/her performance, a number is awarded based on the adjudicator's impression of the dance number. The comments and marks are recorded on the adjudication sheet.[95]

Of the five competitions which take place in Alberta, three of them use the individual ranking system. The Prince Albert Ukrainian Dance Festival also uses this system, and Dauphin has also adopted a similar system to replace its previous true competition model.

It should also be noted that not all of these competitions have a merit award section. This is generally compensated for by having

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[94]Cheremosh Program Book 1998.
[95]See Appendix I, 102.

more categories and thus fewer participants per category. Also these festivals have different ranges by which they award their medals. The following charts illustrate the differences in awards ranges and categories.

Table 2. True Competition System Summary Chart

Competition Name	Award Range	Category Breakdown
Vegreville Youth Talent Competition (Vegreville, AB.)	Gold, Sliver, Bronze as ranked by judges. (If only one participant Gold 86+ Silver 76-85 Bronze 70-75)	By ethnographic region, age, gender(male, female or mixed in a group), group size, (solo, duet, small, medium group)

Table 3. Peer Dependent Ranking System Summary Chart

Competition Name	Award Range	Category Breakdown
Svoboda Dance Festival (North Battleford, SK.)	Gold 85+ Silver 80-84 Bronze 75-79	By ethnographic region, age, gender(male, female or mixed in a group), group size, (solo, duet, small, medium group)
Tavria Ukrainian Dance Festival (Regina, SK.)	Gold 90+ Silver 85-89 Bronze 80-84	same as above
Cheremka Dance Festival (Hafford, SK.)	same as Svoboda	same as above
Battlefords (until 1990) (North Battleford, SK)	same as Svoboda	same as above
Prairie Lily Ukrainian Dance Festival (Saskatoon, SK)	Gold 90+ Silver 80-89 Bronze 70-79	same as above

Table 4. Individual Ranking System Summary Chart

Competition Name	Award Range	Category Breakdown
Cheremosh Dance Festival (Edmonton, AB.)	Gold 90+ Silver 85-89 Bronze 80-84 Merit 79 and below	By age, gender(male, female or mixed in a group), group size, (solo, duet, small, medium, large group)[96]
Desna Dance Festival (St. Paul, AB.)	Gold 90+ Silver 80-89 Bronze 75-79	By ethnographic region, age, gender(male, female or mixed in a group), group size, (solo, duet, small, large group)
Southern Alberta Ukrainian Dance Festival (Airdrie, AB.)	same as Cheremosh	same as Desna
Prince Albert Ukrainian Dance Festival (Prince Albert, SK.)	Gold 90+ Silver 80-89 Bronze 70-79	same as Desna
Dauphin Youth Talent Competitions (Dauphin, MB.)	Gold 96-100 Silver 90-95 Bronze 86-89 Merit 85 and below	same as Desna

[96]At Cheremosh different ethnographic regions compete in the same category.

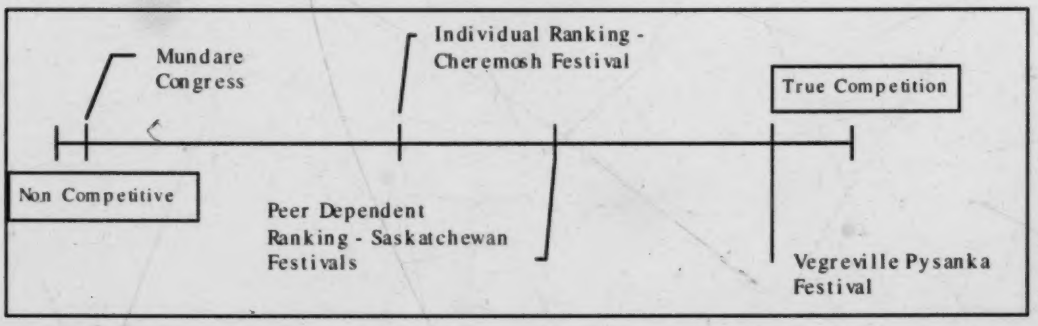
Although there is some variation within each of these three systems, the peer dependent ranking and the individual ranking systems both serve to recognize the efforts of as many of the dancers as possible. The individual ranking system does this directly, while the structure of the categories of the peer dependent ranking system in conjunction with medal award ranges accomplishes this in a different, slightly muted way. The true competition system tends to reward only the top three participants.

The fourth model which we will consider is the "One-by-One Results Calculation" which is used by the Canadian Figure Skating Association. This system of marking is quite complex, as it uses combinations of marks awarded by seven judges to determine placement. Additionally, the skaters participate in a number of events and these marks are then combined to also form a placement for a given skater. Once the placement has been determined, the competitors are then ranked. In this model, the intensity of the scrutiny is quite intense. The skater has to present him/herself is such a manner which would be pleasing to all of the judges. Failing this, the skater would not place well and consequently would not proceed to the next level of competition. The top three competitors in the Divisional Championships compete at the national level. The figure skating procedure can be seen as a strict variant of the true competition model.

With regards to competition and the manner in which awards are distributed, Cheremosh's "individual ranking system" is situated somewhere halfway on a continuum between the non-competitive commemorative event such as Mundare and the true competitive

model such as Figure Skating competition. Even comparing the Cheremosh Festival with other Ukrainian dance competitions by means of the individual ranking system Cheremosh is further from the true competition because it rewards all participants on their own merits and does not base the rank directly on the achievements of other dancers. To illustrate this point the following graph has been included.

Figure 2. Continuum of Competitive Events



In this chapter, four different models of evaluation and reward systems have been explored. Firstly, the "true competitive" model which is used by the Vegreville Pysanka Festival - Youth Talent Competitions and the Canadian Figure Skating Association. Although the marking system differs between skating and Ukrainian dancing, both systems only reward the top three participants. Second is the "peer dependent marking system." This system also rewards, in most cases, the top three participants, but has predetermined ranges for which rewards will be given. In many cases in order to increase the number of medals given, the structure of the event is set to limit the number of competitors in categories. The third system of marking is the "individual ranking system" which again has

predetermined ranges for rewards. In this system once a participant is adjudicated he/she was awarded a medal or merit award according to the range achieved. Therefore all participants will receive formal rewards regardless of the standings of their peers. Corrinne Warwaruk stated:

> We talked about it, should we go to a format like Vegreville which is a true competition, first, second, third, placements, gold, silver, bronze, we decided no, we wanted it to be fun. You can work very hard and let's say this year you get a bronze and next year you get a silver, well in their eyes [adjudicator's (J.G.)] that's an improvement. An adjudicator sees you at a point in time and yes maybe you're only worthy of a silver, but what they don't see is how much you've improved.[97]

[97]Corrinne Warwaruk, interview by author, tape recording, Edmonton, AB., 05/17/1998.

Chapter 7 - The Cheremosh Dance Festival - A Narrowly Focused Event

The Cheremosh Dance Festival has a focus which is narrowly defined to include only Ukrainian dance. It is through this narrow focus that the Cheremosh Dance Festival and other Ukrainian dance competitions stand apart from other mass Ukrainian celebrations such as the Mundare Congress and the Vegreville Pysanka Festival. Other cultural symbols are minimized at this event allowing the dance aspect to become the main focus. This minimizing of certain cultural symbols and highlighting of others is largely consistent with new urban ethnicity. New (or symbolic) ethnicity can be defined:

> ...by a nostalgic allegiance to the culture of the immigrant generation, or that of the old country; a love of and a pride in a tradition that can be felt without having to be incorporated in everyday behavior. The feelings can be directed at a generalized tradition, or at specific ones...[98]

The specific nature of new ethnicity is particularly evident at the Cheremosh Festival. This event, in comparison with other events of cultural performance, tends to downplay ethnic symbols such as food and language in favor of a specific one, Ukrainian stage dance. One might say that the cultural symbolism which is present at events such as Vegreville or Dauphin are explicitly Ukrainian. At the Cheremosh Festival, the use of these symbols is diminished, with most of the cultural symbolism radiating through Ukrainian dance. The narrow focus of the event engages a different set of symbols.

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[98]Herbert J. Gans. "Symbolic Ethnicity: The Future of Ethnic Groups and Cultures in America" in *Ethnic and Racial Studies* 1979 2:1-20,9.

From the time that Eleniak arrived in Canada until the 1930s Ukrainians in Canada mostly remained in the eastern bloc settlement largely undisturbed. After World War II, the eastern bloc settlement saw a slow shift of people, many who left the farms to find employment in urban areas. "In 1911 only 9 per cent of all Canadian Ukrainians lived in metropolitan areas; by 1971 59 per cent were located in the twenty-two Canadian metropolitan areas of 100,000 and over."[99] The cultural changes which accompanied this migration of people became increasingly visible as the next generation of Ukrainian-Canadian youth became active in the urban community.

This combination of third generation and urban communities is quite significant in the formation of new ethnicity. Gans states: "... symbolic ethnicity is a new phenomenon that comes into being in the third generation."[100] He further suggests:

> that in this generation people are less interested in their ethnic cultures and organizations - both sacred and secular - and are instead more concerned with maintaining their ethnic identity, with the feeling of being Jewish, or Italian, or Polish, and with finding ways of feeling and expressing that identity in suitable ways.[101]

Urban context also plays a role in the development of new ethnicity:

> Only the city can provide the mix and diversity necessary for individuals to become aware of their difference as anything but fixed, natural, and necessary. They become conscious of themselves as unique and threatened, with a heritage and lifestyle worth preserving despite the pressure to do otherwise.[102]

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[99]Leo Driedger, "Urbanization of Ukrainians in Canada: Consequences for Ethnic Identity," in *Changing Realities: Social Trends Among Ukrainian Canadians*, ed. W. R. Petryshyn (Edmonton: Canadian Institute of Ukrainian Studies, 1980), 113.

[100]Gans, *Symbolic Ethnicity*, 13.

[101]Ibid., 7.

[102]Jean Leonard Elliott and Augie Fleras, *Unequal Relations: An Introduction to Race and Dynamics in Canada* (Scarborough: Prentice-Hall, 1992), 136-7.

The Cheremosh Festival was an innovation connected with this new urban generation. This generation of Ukrainian-Canadians were involved in the non-ethnic Canadian dance scene which was easily accessible in the urban areas. The initial organizers of the Cheremosh Festival had been training in ballet and jazz for a number of years and had spent much of their time at non-ethnic dance competitions such as the Alberta Dance Festival. It is from this exposure to a mainstream Canadian event coupled with a dissatisfaction with the Vegreville competition that lead to the creation of the Cheremosh Festival. The organizers of the Cheremosh Festival sought to provide Ukrainian dancers with what they perceived as a better opportunity to hone their skills. They liked the organization and fairness of the Alberta Dance Festival and sought to reproduce it for Ukrainian dance.

In light of this new ethnicity, the following are examples of changes in symbolic representation which happen at the Cheremosh Dance Festival.

It is interesting to note that the name of the Cheremosh event is the "Cheremosh Dance Festival." There is no mention of "Ukrainian" in the title of the event. Conversely, the title of the event in Dauphin is "Canada's National Ukrainian Festival." For the most part the festivals which are concerned with educating the public about the activities of the Ukrainian community or Ukrainian culture in general tend to mention Ukrainian in their titles. At a very basic level, via its name, the Cheremosh Dance Festival can be more closely identified as dance event than a Ukrainian cultural event.

In terms of titles of other Ukrainian dance festivals and competitions, there is some variation. In Vegreville the format of the title of the event was "Ukrainian Festival - Pysanka" between 1976 and 1990. By 1991 the title was changed to read "Ukrainian Pysanka Festival, and by 1993 the name read "Vegreville Pysanka Festival" - leaving out the "Ukrainian." Of the nine competitions which were mentioned in Table 1 in chapter two, four have "Ukrainian" in their title and five do not. In some instances it would seem that by leaving out the connotation of "Ukrainian" would reflect a shift in the focus more to the "dance" activity at the festival.

Costuming is another factor which reflects the difference in focus of the Cheremosh Festival and other competitions. At Vegreville or Dauphin it is quite normal to see individuals who are not performers wearing embroidered shirts. Most of these people are happy to be in a venue where they can wear a piece of clothing which identifies them as part of their ethnic community. For many it is a source of pride to be able to display a garment which was possibly made by their mothers or grandmothers. This individual display adds to the complexity of the event. It is another way by which people can feel included in the celebration. In a way, these people are celebrating their sense of Ukrainianness.

The use of costumes at the Cheremosh Festival is mostly limited to the performers. If one was to mingle with parents and spectators, there would be few if any people wearing an embroidered shirt at the competition. The dancers' costumes are part of a uniform which must be worn to be consistent with the rest of their peers who are performing. As soon as the performance is

over the costume comes off and the kids return to mostly the other uniform of their peers... jeans.

A third factor which reflects the narrowing of the focus at the Cheremosh Festival is the absence of decorations which are associated with Ukrainian culture. An observation was made by one of the informants regarding the lack of decorations at the Cheremosh Festival. This informant was a dance student who had attended a number of different competitions during his dance career. At the time of the interview he was fourteen. He said that the "Cheremosh Festival was more professional and less authentic."[103] When asked to elaborate on this statement he related an experience from the Desna Dance Festival in St. Paul, Alberta. He centered his example on the way the auditorium was decorated in St. Paul:

> .. on the sides of the stage there were those..... cloths..... those that have the designs, they had big ones on the sides [of the stage], you could see it was Ukrainian even when there was nobody on stage. There was the bread, I can't remember the name [kolach] sitting in corners ....[104]

There was no decoration of the auditorium at the Cheremosh Festival in 1998. This would again tend to reflect the movement of the event away from educating or promoting Ukrainian culture in general while focusing the attention on dance only.

Another significant factor is the contrast in the use of the Ukrainian language between the cultural festivals and the dance events. At Vegreville or Dauphin there is a higher tendency of use of the Ukrainian language. The program book from Dauphin 1998 had six articles which were presented in both English and Ukrainian.[105]

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[103]Matt Fedoruk, interview with author, tape recorded, 12/15/1998.
[104]Fedoruk, interview, 1998.
[105]Canada's National Ukrainian Festival, "Official Souvenir Program of the 33rd

The Vegreville program book in 1998 had the word "Vitaiemo" which means "welcome," appear in Cyrillic eight times, an advertisement for the Vegreville Chamber of Commerce appeared partly in Ukrainian and on the last page appeared the words "shchyra podiaka" ("many thanks").[106] At the Mundare Congress the program which was published in *Ukrainian News* was completely written in Ukrainian, although some posters were printed in English.[107] Conversely, the program for the 1998 Cheremosh Dance Festival had little use of Ukrainian which is a common trend among Ukrainian dance competitions. A rough estimate of the titles of dances in the program would show 40% of the titles were in English, the remainder were transliterated using English letters rather than cyrillic. Again the near total absence of the Ukrainian language lessens the focus on Ukrainian culture, in general allowing the dance activity to be more visible. This was further demonstrated at the Cheremosh Festival where many of the dance steps that the dancers performed were referred to in descriptive English terms, when equivalent Ukrainian phrases exist. For example, the step, *vykhyliasnyk* is referred to as toe-heel by the dancers and instructors.

Another example where one would hear the Ukrainian language at Vegreville or Dauphin was at the Grandstand performances. The Master of Ceremonies presented the introductions, fill-in material, and jokes in both English and Ukrainian. Also at the Grandstand performances the solo vocalists normally sang most of their material in Ukrainian as well. The

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Annual Canada's National Ukrainian Festival," 1998.
[106]Vergreville Pysanka Festival - Program Book 1998.
[107]Poster, printed in English, was on display at the Basilian Father's Museum.

Cheremosh Festival did have an event similar to the Grandstand performance which was the AllStar Show. There was no use of the Ukrainian language by the Master of Ceremonies at the 1998 AllStar Show, and there were no vocal performers.

When one compares the Cheremosh Festival with Vegreville, Dauphin or the Mundare Jubilee Congress, one finds a lack of supplementary activities at the Cheremosh Festival. Such supplementary activities included: bingo, Ukrainian food sales, sales of tickets for raffles, grandstand performances, displays and sales of Ukrainian handicrafts, recorded Ukrainian music, artwork, pioneer demonstrations as well as beer gardens and evening dance parties. At Dauphin and Vegreville all of these activities took place in addition to the schedule of youth talent competitions. Some of these supplementary activities served a dual purpose. Activities such as the folkart displays (i.e. pysanka and cross-stitch), books which deal with pioneer or Ukrainian cultural themes, pioneer demonstrations of the "way it used to be" and other memorabilia all served to educate the participants of the festival. The creation, use, display, sale, purchase, consumption and discussion of these ethnic symbols in addition to serving an educational purpose also served to heighten awareness of Ukrainian culture. This is often the main goal of many of these cultural productions. It is the broad scope of activities and the use of cultural symbols which set these events apart from more specific ones such as the dance competitions.

At the Cheremosh Festival the only organized supplementary activities which happened were the engraving of medals, photographs taken of competitors and the merchandising table which

sold tee-shirts with the Festival's logo and merchandise from the Cheremosh Ukrainian Dance Ensemble. The supplementary activities such as medal engraving and commemorative photographs which have the function of promoting ethnic symbolism at the Cheremosh Festival is muted by the other primary function which highlights the dancer's personal and technical accomplishments. This lack of supplementary activities limits the ethnic symbolism normally associated with the other festivals.

On a similar cultural theme an interesting question and answer exchange took place between a group of dancers and the adjudicator at the 1998 Cheremosh Festival. Many of dances which had been presented for adjudication were from the regions of western Ukraine. The adjudicator proceeded to quiz the sixty or so fifteen year olds on the geography of the regions they were presenting. Of the four questions the adjudicator asked regarding the geography of Ukraine, he found only one correct answer.[108] By my observation, what the adjudicator was trying to help the dancers to realize that there is more to their dance than just the steps. He was trying to evaluate what they knew about the region they were portraying which would ultimately make their presentations better. This group of dancers knew very little. This is important because the interest in Ukrainian dance continues to be quite high, but dancers do not typically connect the dancing activity with other elements of the culture. This reflects the high interest in dance technique, choreography, steps and related elements which were presented and evaluated at the Cheremosh Festival. The students, by not being able to answer the

[108]Fieldwork video, Cheremosh Dance Festival, St. Albert, AB., 05/10/1998.

questions, demonstrated a lack of emphasis on the Ukrainian cultural aspect.

At times in the history of the Cheremosh Festival the adjudicator has been a person who has not had extensive experience with Ukrainian dance.[109] Mainly, a person such as this would have had considerable knowledge and experience in ballet and other forms of dance. The idea that a person with limited Ukrainian dance experience would be invited to participate serves to show that the focus of the festival is not centered on authenticity or Ukrainianness per se. A person such as this would be less knowledgeable in areas of Ukrainian culture. Additionally the adjudication criteria set out by the Cheremosh Festival also tends to lessen the focus on elements which are culturally symbolic:

> ... the Adjudicator is advised to mark the competitor(s) based on performance only. That is, factors such as music, costuming, and choreography are NOT to be considered when marking the competitor(s) as they are not always controlled by the competitor(s). However the adjudicator will have a chance to comment on these items on the adjudication sheet.[110]

Considering that competitors are not marked on culturally specific elements such as costumes and music, this further supports the idea that the Cheremosh Festival is more centered on the promotion of Ukrainian dance and less concerned with the promotion of Ukrainian culture as a whole. Further to this point of narrowed cultural focus, a long time attendee of the Festival and Ukrainian dance instructor, Gwen Henke made these comments:

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[109]Ross Brierton Artistic Director of Dance Alberta adjudicated in 1996.
[110]Cheremosh Festival Programme 1998.

> ...promoting dance, is basically what happens. We are not promoting any of our traditions or customs because..... there's other avenues to do that. I think that sometimes you can cloud the issue and get everything quite confused. If you look at where Vegreville used to be and I'm not sure where it is now, because I haven't gone out, but I mean there is the dance element, the show, the exhibitions and whatever. Everybody has their own perspective, every competition offers a different thing. If Cheremosh wanted to venture into that area then it is not just a dance festival, it is a cultural celebration, and I'm not sure that's where they want to go.
>
> ..... I mean to have every competition put up the cultural exhibits and this and that, then you are losing sight of, is it the dance festival that you want or is it the other part?[111]

Some members of the community, including Henke, prefer the narrow focus of the Cheremosh Festival.

In more direct terms, one of the initial organizers of the Cheremosh Festival, Corrinne Warwaruk, in an interview, stated some of the initial goals which were discussed at the inception of the event:

> ...to provide people with a better venue in which to dance, and we wanted the kids, them to gain in a fun atmosphere, to gain the opportunity to perform, because it is only through performance that you can improve as a dancer. You can take dance classes for forever in a day and unless you have the opportunity to actually perform, to be quite honest I always found that the most fun part. Even as a dancer and a student it is getting on stage that was the fun part, regardless if it was competing or not. So the main objective was in a very professional type of atmosphere to provide the students with an opportunity to gain some additional stage experience and at the same time keep it fun.[112]

The above statement serves to further strengthen the point that the organizers of the Cheremosh Dance Festival were concerned with making dance the main focus of the event. Corrinne also agreed that

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[111]Gwen Henke, interview with author, tape recorded, St. Paul, AB., 05/23/1998..

[112]Corrinne Warwaruk, interview by author, tape recorded, Edmonton, AB., 05/17/1998.

the festival was focused on trying to give dancers an experience which would allow them to become better dancers. She stated: "[The Festival] provided a medium where both the instructor and the students can advance their art form which in this case is dance."[113]

New "ethnicity is voluntary and negotiated, a strategic resource allowing individuals and groups to work out and enhance their life chances within a pluralistic environment."[114] Basically, members of an ethnic group are free to pick and choose what activities and symbols they associate with being ethnic. This new urban generation has done this in Ukrainian dance competitions and with the Cheremosh Festival. By contrast, the Mundare event in 1942 involved many of the symbols which are not present at the Cheremosh Festival. The use of the Ukrainian language in speeches and the press, choirs and religious celebrations were part of the ethnicity of that immigrant period. At that time, the community was bonded together by the language, religion, and in many way occupation, as most were farmers. As the migration to urban centers took place after World War II, those common bonds of language and occupation were no longer as salient in an multi-ethnic urban environment.[115] As the new urban generation of Ukrainian-Canadians began to pick and choose the symbols, one of the most colorful and visible was Ukrainian dance. In order to maintain and enhance the dance medium, the Cheremosh Festival was created. Considering that the focus of the Festival was dance, it is not

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[113]Warwaruk, interview, 1998.
[114]Elliott and Fleras, *Unequal Relations*, 147.
[115]Gans, *Symbolic Ethnicity*, 7.

surprising to see that other common ethnic symbols (i.e. language and food) are missing from the Festival.

This chapter serves to show that the Cheremosh Dance Festival has a narrow focus. That is to say, that although Ukrainian dance is being performed and adjudicated at this event, the main goal of the event is not to promote Ukrainian culture in general. The maintenance and enhancement of Ukrainian dance is clearly the specific goal of the Cheremosh Festival. The representation of Ukrainian culture is eclipsed in a variety of ways. The lack of Ukrainian in the title of the event, the lack of the use of the Ukrainian language, the rules which state that performers will only be judged on their performance and the lack of supplementary activities serve to lessen the focus on general Ukrainian culture at the event. The Cheremosh Festival is a product of new Ukrainian-Canadian ethnicity. Members of this community are free to pick and choose the ethnic symbols with which they wish to be associated. The Cheremosh Dance Festival is not concerned with directly promoting Ukrainian ethnicity as a whole, but focuses on one aspect. It is concerned with promoting better Ukrainian dance.

Chapter 8 - Summary

The Cheremosh Dance Festival is a complex event. The Cheremosh Dance Festival represents a new generation of Ukrainian dance competitions which have a different relationship with the Ukrainian community, a different attitude to theatrical aesthetics than earlier established competitions such as Vegreville. In the past fifteen years since its inception it has allowed young dancers to have a theatrical dance experience which some would not have experienced until they joined a higher level semi-professional ensemble. Festival organizers are committed to the idea of exposing young dancers to the rigors that quality performance art demands. Because it is widely attended and in some cases has served as a model for other competitions, it plays an integral role in the Ukrainian dance community. The information presented in this thesis also serves to illustrate other dimensions of the Cheremosh Dance Festival.

Firstly, the Cheremosh Dance Festival shares many structural similarities with figure skating competition. This is interesting because figure skating is perceived as a "non-ethnic" event. The idea that an "ethnic" event such as the Cheremosh Dance Festival has much in common with a "non-ethnic" one serves to illustrate that competitive events need certain elements to make them work and work successfully. This is evident in their organizational structure. The competition aspect is also important to remember. Figure skating has a highly developed method of evaluating competitors. A comparison between the commemorative Mundare Festival, the

Cheremosh Festival, and a figure skating championship allow Cheremosh to be seen as operating in an intermediate situation.

The Cheremosh Dance Festival is situated halfway between a non-competitive and competitive event. The Cheremosh Dance Festival strives to award all competitors who enter the competition; this is accomplished in a variety of ways. One is the "individual ranking system" of marking competitors. Each competitor is marked on his/her own merits of that particular performance viewed by the adjudicator. The adjudicator is also free to award as many medals as he/she sees fit. The competitor is only judged on their performance but not on the context of their performance. Elements such as music, choreography and costumes, beyond the performers' control, are not taken into consideration when a mark is awarded. By being halfway to a true competitive model the Cheremosh Dance Festival is still a competitive event but lessens the negative aspect of losing. In keeping with the initial organizers' vision the Cheremosh Dance Festival tries to make the competitive aspect fun for the competitors.

Cheremosh is less of an explicitly "ethnic" event relative to other cultural festivals. Although the primary activity which happens at the Cheremosh Dance Festival is "Ukrainian" dance, not much else about Ukrainian culture is explicitly shown at the Festival. The focus of the Cheremosh Dance Festival is to allow dancers to experience performing within a theatre context. Additionally, the dancers should receive feedback from dance professionals to encourage them to improve their quality of dance. This focus on dance is enhanced because of the lack of other Ukrainian symbols present at the Festival. There is very little use of the Ukrainian

language, and there are few supplementary activity such as displays of folkarts or consumption of ethnic food. For the most part participation is limited to the dancers and adjudicator. The above examples support the idea that the Cheremosh Dance Festival is a product of new ethnicity. The Ukrainian ethnicity of the Festival is demonstrated by Ukrainian dance but active promotion of Ukrainian culture is not a goal of the event. Rather, the promotion of better Ukrainian dance is the primary focus of the Cheremosh Dance Festival.

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Appendix I

Adjudication sheets from Vegreville Youth Talent Competitions and Cheremosh Dance Festival

VEGREVILLE UKRAINIAN PYSANKA FESTIVAL
1998 DANCE COMPETITIONS

CATEGORY_____ NUMBER_____

A. TECHNIQUE: TOTAL VALUE 50
(Execution of steps, Musicality, Style, Spacial Awareness)

ACTUAL_____

B. PRESENTATION: TOTAL VALUE 50
(Expression, Projection of Character, Poise, Confidence, Costumes, Props, Entrance/Exit Conduct, Professionalism, Overall Impression)

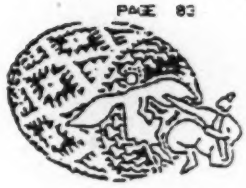
ACTUAL_____

TOTAL MARK_____/ 100

JUDGES DECISION FINAL

C. NOTES TO INSTRUCTORS (Notes made in this section do not affect the marks above. They are provided for future reference.)

NEXT YEARS FESTIVAL JULY 2,3,4, 1999



VEGREVILLE UKRAINIAN PYSANKA FESTIVAL
****1998 DANCE COMPETITIONS****
CHARACTER/STAGE CATEGORY

CATEGORY _____ NUMBER _____

A. TECHNIQUE: TOTAL VALUE 30
(EXECUTION OF STEPS, MUSICALITY, STYLE, SPACIAL AWAREWNESS)

ACTUAL _____

B PRESENTATION: TOTAL VALUE 40
(EXPRESSION, PROJECTION OF CHARACTER, POISE, CONFIDENCE PROFESSIONALISM)

ACTUAL _____

C COMPOSITION: TOTAL VALUE 30
(APPROPRIATE COSTUMES, MUSIC, STEPS, USE OF PROPS, ABILITY, COMMUNICATE MEANING, ARTISTIC CREATIVITY, OVERALL IMPRESSION)

ACTUAL _____

TOTAL MARK _____ / 100

JUDGES DECISION FINAL

D NOTES TO THE INSTRUCTORS (Notes made in this section do not affect the marks above. They are provided for future reference.)

Next Years Festival : July 2,3,4 / 999

Fort Saskatchew.
80

UKRAINIAN CHEREMOSH DANCE FESTIVAL
ADJUDICATION SHEET
MAY 7, 8, 9, & 10, 1998

COMPETITOR: Dubotanets **CLASS:** G

ENTRY NUMBER: 3

Try to set a good expression on facial movement
make sure arms at same angle when waving
make sure traveling steps start on same foot.
Men - Come to true place on your own circle centred nicely.
Make sure all feet are aligned in the same line.
Good work
a little additional rehearsal needed

COMMENTS FOR TEACHERS:

RZ
RICK WACKO

Appendix II

Selected pages from the program of the Cheremosh Dance Festival

programme for the

CHEREMOSH DANCE FESTIVAL

May 7-10
Arden Theatre
St. Albert, Alberta
1998

presented by
the **Ukrainian Cheremosh Society**

RICK WACKO
BIOGRAPHY

Rick Wacko, assistant professor, joined the University of Utah Department of Ballet in 1993 and founded the Character Dance Ensemble in 1994. Richard holds a Bachelor's Degree in Business Administration from Athabasca University. His early dance studies began at the Ukrainian National Federation School and continued at the Alberta Ballet School in Edmonton, Canada. He was a scholarship student at the Virsky state Academy in Kiev, Ukraine. He continued dance studies at Les Ballets Russes De Montreal and performed with professional character ensemble Kalinka. Rick Wacko served for 6 years as Artistic Director of the Cheremosh Ukrainian Dance Ensemble. He is cofounder and past Artistic Director of the character dance company Volya and the Edmonton School of Folk Dance. He has guest lectured across the United States and Canada.

UKRAINIAN CHEREMOSH SOCIETY

УКРАЇНСЬКЕ ТОВАРИСТВО ЧЕРЕМОШ

President's Message

I would like to take this opportunity, on behalf of the Ukrainian Cheremosh Society, to welcome all participants and guests to the Annual Cheremosh Dance Festival.

From the inception of our Festival 16 years ago, it has done nothing but grown. And it continues to grow. Four days of competition, thousands of performers, hundreds of dance numbers, the numbers are astounding.

The Cheremosh Dance Festival continues to be one of the best Ukrainian Dance Competitions in Canada and we would like to thank you; the participants, the parents, our guests, for making this event such a success.

Thousands of volunteer hours have been put into this weekend and without their help, an event of this magnitude would not be able to be held.

Sit back, relax, enjoy the enthusiasm of these fine young performers. It will be a great weekend.

Let the tradition continue.

J.M. Palahniuk
President
Ukrainian Cheremosh Society

Box 4648, Edmonton, Alberta T6E 5G5 Telephone: 438-3913

new Music... *new* Costumes... *new* Dances

CHEREMOSH

is proud to announce its upcoming 1999 and 2000

30th Anniversary Canadian Tour

join Cheremosh as it tours *across Canada*

Victoria	*October 1999*
Vancouver	*October 1999*
Edmonton	*October 1999*
Calgary	*September 1999*
Saskatoon	*October 1999*

Winnipeg	*2000*
Toronto	*2000*
Ottawa	*2000*
Montreal	*2000*

the **Ukrainian Cheremosh Society** is holding

AUDITIONS

Artistic Director / Ballet Master **Mykola Kanevets** from Kyiv, Ukraine

June 2	7:00 pm	Auditions for **CHEREMSHYNA**	14 years old and older
		Registration for **CHUMAK I**	Ages 8 to 11
		Registration for **CHUMAK II**	Ages 11 to 14
June 3	7:00 pm	Auditions for **CHEREMOSH**	16 years old and older or in grade 10

CHEREMOSH STUDIO 4972-92 Avenue Edmonton, Alberta, Canada

for more informaton about our Auditions or the 30th Aniversary Tour
call **(403)438-3913** or visit **www.knowledgechannel.com/cheremosh**

JOIN US!

RULES AND REGULATIONS

Entries:

- The Festival is open to participants throughout Western Canada.
- Competitors may only enter once in each age group per category.
- Age groups will be governed by the age of the competitor as of February 1, 1998. If the result averages to a fraction. the age will be rounded off to the nearest whole number.
- Each group must have a routine name. Do not use the school's name within the routine's name.
- No substitutions may be made for any of the participants. The name of the dancer who is listed on the entry form is the only one allowed to compete in the category for which he/she was entered in. They cannot be substituted by any other individual.
- No money will be refunded for any cancellations.

Time Limits

Solo	**2 minutes**
Duet	**2 ½ minutes**
Small group	**3 minutes**
Medium group	**4 minutes**
Large group	**5 minutes**
Open category	**5 minutes**
Open Character category	**5 minutes**

Overtime Fines

Each performance will be timed from the Dancers first movement until the time the dancer leaves the stage. Time limit includes; entrances exits and bows. If a routine goes over the time limit the teacher/school will automatically be fined **$50.00**. For every additional **30 seconds** the routine goes over another **$50.00** will be added to the fine. The student will be adjudicated only if the fine has been paid. If the fine is not paid the routine will not be adjudicated and the entire school will not be allowed to continue in the Festival until the fine is resolved.

Performance

- A cassette sound system will be operated by the Festival Committee members. **Only** cassettes will be used.
- Please indicate whether music needs to be faded or not.
- Cassettes must be reported to the music committee member 2 categories prior.
- Rehearsals on stage will not be permitted. Practice will be permitted in the lobby's' rehearsal hall.
- **All** competitors must be escorted by the **designated runner** from the rehearsal hall. Competitors must be ready to perform at least 2 categories prior to their scheduled time.
- No talking back stage will be permitted. Abuse of this rule could result in the disqualification of the competitor(s).
- Parents or Non-competitors will not be allowed backstage at any time during the Festival.
- No prompting by anyone (including teachers) is permitted. competitor(s) may be disqualified.
- No one will be allowed to enter or leave the Auditorium while a competitor(s) is dancing or during adjudication.
- Parents or Non-competitors must be seated at all times while in the Auditorium. Due to fire regulations everyone must have a seat or the Festival will not be able to continue until everyone is seated.
- Due to Arden Theatre Policy, use of **FLASH CAMERAS, VIDEO CAMERAS/RECORDERS,** in the Auditorium is not permitted.
- At no time, is any audience member permitted to approach the stage with the intent of making contact with the competitor.
- After competitors have completed their routine they must remain backstage or in the designated area, lined up, and be ready to be brought back on stage for adjudication.

Standard Marking System

All routines will be marked according to the following:

90% and over	**Gold Medal**
85 - 89%	**Silver Medal**
80 -84%	**Bronze Medal**
79% and under	**Merit**

The Adjudicator is given the same set of rules as the teachers. The rules are discussed with the Adjudicator in advance of the Festival to ensure that the Adjudicator understands the marking system thoroughly. During these discussions, the Adjudicator is advised to mark the competitor(s) based on performance only. That is, factors such as music, costuming, and choreography are **NOT** to be considered when marking the competitor(s) as they are not always controlled by the competitor(s). However, the adjudicator will have a chance to comment on these items on the adjudication sheet.

Furthermore, it is stressed to the Adjudicator that this is a Festival. The primary objective is to provide an opportunity for children to perform and further their dance education. The Festival Committee stresses at all times that the atmosphere of the Festival is to be a positive experience.

It must be pointed out that once the Adjudicator starts the Festival and adjudication, he/she determines a standard. The Festival Committee has no jurisdiction in changing his/her standard.

ALL DECISIONS OF THE ADJUDICATOR WILL BE FINAL

NO ONE AT ANY TIME, WILL BE ALLOWED TO APPROACH THE ADJUDICATOR TO DISCUSS MARKS, RESULTS OR COMMENTS. ALL COMMENTS/COMPLAINTS SHOULD BE DIRECTED TO THE FESTIVALS COORDINATORS.

Cheremosh Dance Festival

The Festival committee wishes to thank the Ukrainian Cheremosh Society for their support.

Special thanks to all the volunteers for your generous contribution of time and effort this year. We could not do it without you, and your help is greatly appreciated.

We gratefully acknowledge the assistance of the Arden Volunteer Corps. For their great work in the presentation of the performances.

We would also like to extend our appreciation for the assistance of the City of St. Albert and the staff of the Arden Theatre.

Parents, Teachers, and Dancers

The Cheremosh Dance Festival Committee is interested in your comments, suggestions and criticism. The committee would like to hear from you. Please submit your correspondence to:

Cheremosh Dance Festival
c/o Shawn Owchar
15249-59 A Street
Edmonton, Alberta
T5A 4X5

Or Telephone Shawn Owchar at: 403-475-5193

Please Note:

If you wish to contact one of the Festival Coordinators directly at the Festival, we do have a direct line set up for the Festival in the Arden Theatre Green Room.

Phone: 459-1576

THE CHEREMOSH DANCE FESTIVAL COMMITTEE AND THE ARDEN THEATRE FOR PERFOMING ARTS ARE NOT AND WILL NOT BE HELD RESPONSIBLE FOR LOST OR STOLEN ARTICLES. DANCERS ARE RESPONSIBLE TO CHECK ALL DRESSING ROOMS TO ENSURE THAT THEY ARE LEFT NEAT AND TIDY.

THE UKRAINIAN CHEREMOSH SOCIETY AND THE ARDEN THEATRE OF PERFORMING ARTS ARE NOT LIABLE FOR ANY INJURIES THAT MAY OCCUR.

THURSDAY, MAY 7, 1998

GIRLS' SOLOS

8:30 A.M.
CLASS A - AGE: 12 YEARS

1. Larissa Fedor	St. Basil's
2. Alicia Rusinko	Thorhild
3. Kristen Sydora	Kryla
4. Justin Yakemchuk	Camrose
5. Erin Retallack	Mavka
6. Stephanie Bodnar	Iskra
7. Katie Chomshyn	Koperoush
8. Amy Klassen	Yalenka
9. Malia Starko	Shumka
10. Melissa Mackonka	Mavka

8:53 A.M.
CLASS A - AGE: 12 YEARS

11. Jayleen Gordey	Shumka
12. Nicole Ross	Mavka
13. Christine Stawnychy	Iskra
14. Andrea Jainski	Barvinok
15. Alicia Woloschuk	Mavka
16. Jennifer Moroz	Kvitka
17. Jessica Bush	Mavka
18. Deleena Pawlyshyn	Yalenka
19. Vanessa Lewis	Tryzub
20. Julie Osinchuk	Shumka
21. Ashley Chomik	Koperoush

ADJUDICATION

BOYS' SOLOS

9:22 A.M.
CLASS B - AGE: 10 YEARS

1. Michael Iwanyk	Kalyna
2. Darren Adams	Westlock
3. Micheal Huot	Shumka
4. Mark Shuya	Veerneest
5. John Fedor	St. Basil's

FRIDAY, MAY 8, 1998

4:13 P.M.
CLASS G - AGE: 8 YEARS

7. Ranichna Zoria	Shumka
8. Kozachok	Edmonton Yatran
9. Kozachok	Athabasca
10. Konyky	Mavka
11. Volyns'ka Polka	Veerneest

ADJUDICATION

GIRLS' SMALL GROUPS

4:43 P.M.
CLASS I - AGE: 12 YEARS

1. Divchati Zhartky	Dance Unlimited
2. Lastiwka	Verkhovyna
3. Dubotanets	Kalyna
4. Carpathian Spring	Barvinok
5. Sheeshch	Soloveyko

5:03 P.M.
CLASS I - AGE: 13 YEARS

1. Divchata	Veeteretz
2. Hutzulka	Zirka
3. Polissia	Mavka

ADJUDICATION

MIXED LARGE GROUPS

5:13 P.M.
CLASS H - AGE: 11 YEARS

1. Poltavsky Tanents	Shumka
2. Polissia	Wetaskiwin
3. Na Polonyne	Lamont
4. Hutsulka	Camrose
5. Sveetilo	Parkland
6. Hutzulka	Shumka

ADJUDICATION

5:54 P.M. SUPPER BREAK (1 HOUR)

SATURDAY, MAY 9, 1998

9:17 A.M.
CLASS R - AGE: 13 YEARS

1. Hospodynya	Zirka

9:22 A.M.
CLASS R - AGE: 11 YEARS

2. Over the Hill	Tryzub

ADJUDICATION

MIXED MEDIUM GROUPS

9:27 A.M.
CLASS G - AGE: 9 YEARS

1. Poltavsky Zustrich	Veeraraz
2. Hutsulka	Art of Dance
3. Zhentsi	Lac La Biche
4. Hutsuly	Kryla
5. Kozachok	Kalyna
6. Tuzhmenepidmanula	St. Paul

ADJUDICATION

10:02 A.M. 15 MINUTE BREAK

10:18 A.M.
CLASS G - AGE: 9 YEARS

1. Zhuravel	St. Basil's
2. ?	Vegreville
3. Poltava	Kvitka
4. Kozachok	Dansation
5. Vesela	Chumak I
6. In the Field	St. Basil's
7. Tropak	Athabasca

ADJUDICATION

OPEN SMALL GROUPS

10:58 A.M.
CLASS O - AGE: 10 YEARS

1. Hutsulka	Innisfree

SATURDAY, MAY 9, 1998

OPEN LARGE GROUPS

3:44 P.M.
CLASS Q - AGE: 10 YEARS

1. Tropachok	Zirka
2. Polissia	Mavka

3:56 P.M.
CLASS Q - AGE: 11 YEARS

1. Hrechanyky	St. Basil's

4:02 P.M.
CLASS Q - AGE: 12 YEARS

1. Hopak	St. Basil's
2. Hopak	Iskra
3. Zymova Zabava	Shumka

4:14 P.M.
CLASS Q - AGE: 13 YEARS

1. Pryvit	Kryla

4:20 P.M.
CLASS Q - AGE: 14 YEARS

1. Hopak	St. Paul
2. Bukovenian Tanets	Zorianka

ADJUDICATION

4:37 P.M. 15 MINUTE BREAK

BOYS' MEDIUM GROUPS

4:53 P.M.
CLASS M - AGE: 10 YEARS

1. Poizdka	Kalyna

4:58 P.M.
CLASS M - AGE: 11 YEARS

1. Chobitky	Lamont

SUNDAY, MAY 10, 1998

OPEN SMALL GROUPS

9:07 A.M.
CLASS O - AGE: 16 YEARS

1. Rusalky	Barvinok
2. Bukovinian	Kvitka

9:19 A.M.
CLASS O - AGE: 17 YEARS

1. Volyn	Edson

9:25 A.M.
CLASS O - AGE: 18 YEARS

1. Bukovynka	Mahia

ADJUDICATION

GIRLS' MEDIUM GROUPS

9:36 A.M.
CLASS J - AGE: 15 YEARS

1. Polissia Polka	Barvinok
2. Zheutsi	Blyska
3. Poppies	St. Basil's
4. Volyn	Veeteretz
5. Chobitku	Lac La Biche
6. Bukovynky	Kalyna

10:06 A.M.
CLASS J - AGE: 16 YEARS

1. Lastivka	Mavka
2. Shawl Dance	Kryla
3. Bukovinian	Barvinok

10:21 A.M.
CLASS J - AGE: 17 YEARS

1. Veseli Kolory	Shumka
2. Boots	Mavka

ADJUDICATION

UKRAINIAN
CHEREMOSH SOCIETY

УКРАЇНСЬКЕ
ТОВАРИСТВО ЧЕРЕМОШ

Scholarships

On behalf of the Ukrainian Cheremosh Society, we would like to extend our sincere thanks to this years' scholarship donors:

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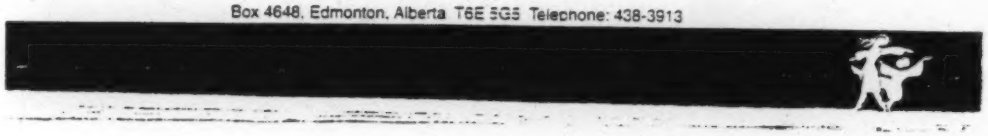

1998 CHEREMOSH DANCE FESTIVAL - SCHOOL PARTICIPANTS

Alberta Zirka Ukrainian Performers	Zirka
Ardrossan Yatran Ukrainian Dance Association	Ardrossan Yatran
Art of Dance	Art of Dance
Athabasca Ukrainian Folk Dance Club	Athabasca
Barrhead Ukrainian Dance Society	Barrhead
Barvinok Ukrainian Dance Ensemble	Barvinok
Blyska Ukrainian Dance School - Red Deer College	Blyska
Camrose Veselka Ukrainian Dance Society	Camrose
Casey's Dance Centre	Casey's
Dance Unlimited	Dance Unlimited
Dansation	Dansation
Edmonton Yatran Dance Academy	Edmonton Yatran
Edson Ukrainian Dance Association - Veselka	Edson
Fort Saskatchewan Dancing Association (Barvinok Dancers)	Fort Saskatchewan
High Prairie Zirka Dancers	High Prairie
Innisfree Ukrainian Dancers	Innisfree
Iskra Ukrainian Dancers	Iskra
Junior Volya / Volya School of Dance	Junior Volya
Kalyna Ukrainian Dancers	Kalyna
Koperoush School of Ukrainian Dance	Koperoush
Kryla Ukrainian Dancers	Kryla
Kvitka - Red Deer Ukrainian Dance Club	Kvitka
Lac La Biche / Cerna Ukrainian Dancers	Lac La Biche
Lamont Veselka Dancers	Lamont
Mahia Ukrainian Dance School	Mahia
Maletko Ukrainian Dancers	Maletko
Mavka - Dance Calgary	Mavka
Morinville Ukrainian Cultural Association	Morinville
Muzyka Ukrainian Dancers	Muzyka
Parkland Ukrainian Dancers	Parkland
Radway Ukrainian Dancing Club	Radway
Shumka School of Dance	Shumka
Soloveyko Ukrainian Dancers	Soloveyko
St. Basil's	St. Basil's
St. Paul & District Ukrainian Dance Club	St. Paul
Thorhild Ukrainian Dancing Club	Thorhild
Tryzub School of Ukrainian Dance	Tryzub
Veerneest - St. Andrews Parish	Veerneest
Veeteretz School of Ukrainian Dance	Veeteretz
Vegreville School of Ukrainian Dancing	Vegreville
Verkhovyna Ensemble School of Ukrainian Dance	Verkhovyna
Veselka Ukrainian Dance Association	Veselka
Vesna Dancers (Hinton Ballet School)	Vesna
Westlock Ukrainian Dancers	Westlock
Wetaskiwin Classical Dance Group	Wetaskiwin
Yalenka Ukrainian Dancers Society	Yalenka
Zorianka Ukrainian Dancers (Holy Cross)	Zorianka